DOCUMENT RESUME

ED 174 551 SO 011 899

AUTHOR Barndt, Jacqueline Grasse
TITLE A Survey and Study of Current Practices and Problems in Music Education in Accredited and Nonaccredited Public and Nonpublic Secondary Schools in Pennsylvania.
PUB DATE Apr 79
NOTE 162p.; M. Ed., Temple University; Best copy available

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS *Aesthetic Education; Curriculum Evaluation; Educational Assessment; *Educational Needs; *Educational Objectives; *Educational Practice; *Music Education; Private Schools; Public Schools; Secondary Education; Statistical Analysis
IDENTIFIERS Pennsylvania

ABSTRACT

The document contrasts, compares, describes, interprets, and generalizes about needs, activities, and objectives of music education programs in accredited, nonaccredited, public, and nonpublic secondary schools. The objective of the study was to provide information about the strengths and weaknesses of the music education programs so that constructive action could be taken to improve those programs. The 68-item questionnaire measured student and teacher knowledge and opinions about music education and related these attitudes to the various types of schools. Topics included the role and background of the music teacher, philosophy, curriculum and instruction, activities in the general music class, instrumental and vocal performance groups, assessment, and outcomes. A field study of performance practices was also conducted. Statistical analysis of responses indicated that all types of schools identified the following as major strengths of music education: that programs allowed great diversity in elective courses; they encouraged various kinds of vocal and performance groups; and they allowed for broad, composite types of activities. Major weaknesses in music programs in all types of schools were identified as isolation of music departments, limited liaison with community resources, and oversize classes. The conclusion is that music education programs in Pennsylvania will improve if they rely more heavily on arts specialists, coordinate with music and art efforts of the mass media, and encourage school/community interaction. (DE)

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A SURVEY AND STUDY OF CURRENT PRACTICES AND PROBLEMS IN MUSIC EDUCATION IN ACCREDITED AND NONACCREDITED PUBLIC AND NONPUBLIC SECONDARY SCHOOLS IN PENNSYLVANIA

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A Dissertation Submitted in Partial Fulfillment of
the Requirements for the Degree of
Doctor of Philosophy

Walden University

April 1979

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Isolation from general education, low priority and designation as a peripheral and functional discipline, and lack of equal opportunity of instruction in analyzing, discussing, valuing, and conceptualizing music learning for every student are reasons for the need of a comprehensive, state-wide study of secondary music education in Pennsylvania.

Because arts have the capacity to nourish and stimulate thinking and creativity, they are fundamental to learning and essential to actualization. Cognitive and affective literacy needs higher expectations of achievement if arts are to take their place as respectable academic disciplines.

The objective of the study was to collect information to contrast, compare, describe, and interpret relationships of music programs in accredited, nonaccredited, public, and nonpublic schools.

The process comprised analysis of responses from a strarified random sample to the sixty-eight-item questionnaire which tested twenty-two research questions. Profile topics included The Music Teacher, Philosophy, Curriculum and Instruction, General Music Class, Instrumental and Vocal Performance Groups, Assessment, and Outcomes. Two statistical measurements, the nonparametric chi square test and comparison of percentages, described significances of sample differences among the four independent groups.

A field study of performance practices was an adjunct to the investigation. Precautions were taken before and during the study for validity and reliability so that information was precise and logical and so that aspects of programs could be inferred.

Because of the homogeneity of responses, findings could be generalized to some degree beyond the sample. Results were consistent with other literature and research. Generalizations listed seven major strengths and thirteen major weaknesses of music programs. Implications towards constructive action indicated (1) education, (2) the multi-media, and (3) public dialogue.

A report of results was sent to interested school districts. Findings concern the total universe of secondary schools for stimulating understanding, fostering of arts, and in making better application of arts to general education.

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ACKNOWLEDGMENTS

This enterprise was motivated by lifetime involvement as learner and teacher. For me, there was invariable determination and pleasure in discovering and assimilating what countless others established and revered. And, there is abiding aspiration to help unravel some of the vexations and failures of teaching, and to pass on further understanding--the certain counselor and equalizer.

I express sincere admiration and appreciation to Dr. Raymond Bernabei, my advisor, for his acute, discerning, and expeditious criticism. I also convey gratitude for his patience and professionalism.

I am indebted to my husband, Charles Kenneth Barndt, for dependable aid in tabulating, in mathemtical computing, and for his self-effacing sacrifices which enabled me to keep the commitment.

Sincere thanks are also extended to his parents, the Barndt family, for assistance in addressing envelopes for the survey mailing.

With love and regard this effort is dedicated to all of them.

April 1979

Plymouth Meeting, Pennsylvania Jacqueline Grasse Barndt

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Chapter I

INTRODUCTION AND OVERVIEW

A Call to a Critical Issue

Investigation of the practices and problems of the ongoing teaching-learning process is a never-ending issue with which all education has to deal. Never has an investigation of the practices and problems of the educational process been so pertinent as current inquiry of fine arts education. Critical issues, pertaining peculiarly to music education, have been brought about by complex and sophisticated changes in today's society. Secondary music education is experiencing a vulnerability to realities of today which threaten its survival.[1]

Specialized knowledge and interests have prevented a general understanding of the state of affairs. Often, the busy music educator, unable to analyze objectively, suffers complications covertly, as if they were of subject or personal consequence. The need was never greater for communication through other models, for exchange of philosophical concepts, learning about space and time prototypes, curriculum and performance group practices, assessment practices, and patterns for the continuing education of teachers.

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[1]Kathryn Bloom, "Can the Arts Survive in the Schools?" High Fidelity/Musical America, April 1976, pp. 10-11. Refer also to Seventh Annual Music Education Conference sponsored by the College of Music, Temple University, Philadelphia, Pennsylvania, October 1977, Music in our Schools: Survival!

This study of the practices and problems of secondary music education in Pennsylvania was designed to apply a scientific tool to collected models, the performance of professional practitioners, and to the milieu of the profession. It is expected to go beyond previous research and theory and to provoke action pertinent to the critical issues of the times.

Is secondary music education in Pennsylvania substantially meeting its goals? Are present goals meeting current demands? Are teachers' goals and value systems compatible with the student and teaching environments? What should be the content and character of the music education process which can result in musicality, self-image escalation, and human development for the changing student of today? Should new levels of instruction be introduced? How can necessary information be presented to students and parents which will enable them to understand the significance of music education for everyone? These are some of the concerns of today's music educator, who looks realistically at American life and his role and relationship to it.

Historical Foundations

Secondary school music in the United States was not part of the earliest formal music instruction which commenced in the public elementary schools of Boston in 1838. The first singing classes of Lowell Mason, father of school music in America, utilized ideas of the Swiss democratic reformer, Johann Heinrich Pestalozzi. Emphasis was placed on method and sight-reading. The development and progress of psychology, and subsequent interest in the child-study movement, displaced artificial exercises with the "song approach."

Except for isolated extracurricular performances, secondary music instruction did not develop until the early part of the twentieth century. To the emerging industrial and commercial society of that time, artistic substance and sensory dimension were not essential educational objectives, but the improvement of the phonograph became a spur to the music appreciation movement. Biography, isolated dates and facts, programmatic descriptions, and nonsense drill were employed in "appreciation instruction" to advance cultural enlightenment and the condition of man. After World War I, instrumental instruction expanded secondary music programs.

The depression ethic of the second and third decades of the twentieth century persisted in regarding secondary music as a frill but reconciled it for its social purpose. The contest-festival movement came into vogue and, as a result, performance standards were established. The aftermath of statewide festivals of forty years ago is the common belief that the role of music education is a functional one, useful mainly as a means to prestige, public relations, and entertainment.

As a result, tradition has given high priority to performing groups, so that today most high schools throughout the nation have outstanding bands, orchestras, and choruses capable of high standards and artistic achievement. However, a nation's artistic maturity is not reached through insular exposure for the nonperformer or singular performance by the elite. Satisfaction, fulfillment, and maturity come from a common cognitive and affective literacy which can provide a capacity for inner listening. Ability to think in music, and not just <u>about</u> music, should be the essence of music and aesthetic education.

Education for no more than performance artifice, which lacks the substance to recognize, develop, and refine individual uniqueness and human sensitivity to environmental relationships, falls short of its power and great responsibility to present and future technological and scientific societies. Never having fully appreciated or understood such an exalted purpose, general application is difficult, and music education is met with indifference and resistance by school communities, administrators, and students.

The Concept--Aesthetic Education for All

The Yale Seminar on Music Education in 1963 was instrumental in stimulating action towards aesthetic education.[1] It was followed by the 1967 Tanglewood Symposium, which brought together a diverse assembly of musicians, sociologists, scientists, educators, and businessmen. In 1971, the Music Educators National Conference published a document entitled Toward an Aesthetic Education.

Reporting on an eleven-year culture and folk music research project for the Department of Anthropology at Columbia University, Alan Lomax said,

> More and more educators are coming to believe that aesthetics are as much of the human intrinsic dimension as physical, social, intellectual, emotional, and spiritual dimensions.[2]

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[1]Claude Palisca, Music in our Schools: A Search for Improvement, Report of the Yale Seminar on Music Education, (Washington, D.C.: U.S. Government Printing Office, 1964).

[2]Alan Lomax, Song as a Measure of People, Report to the Fine Arts Division of the Pennsylvania Department of Education, Fall 1974 (Harrisburg, Pennsylvania: Pennsylvania Department of Education, 1976), p. 6.

In his study which he called Cantrometrics, the anthropologist wrote, "Self-realization is the core of human development."[1] He further noted, "Education in the arts and humanities should be the center of the educational process."[2]

Aesthetic education in Pennsylvania has had long-time support of the Department of Education. A pace-setting, five-year fine arts program in 1966 set up an adaptable prototype of a fine arts curriculum for secondary schools. Workshops were held to train teachers for the pilot program which emphasized related arts as a means to revise and improve secondary aesthetic education.

Their recommendation was that an elective related arts course be given three to five days a week for one or two semesters. It was also recommended that the first course be an introduction, stressing the relatedness of the arts and that specialized art disciplines should follow thereafter.[3]

An October 1976 list supplied by the Pennsylvania Department of Education names only ten school districts having secondary related arts programs. One reason is the difficulty in establishing methodology for teaching how to listen and to look at art in a critical way. Evaluation of subject mastery is another difficulty.

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[1]Ibid., p. 19. [2]Ibid., p. 23.

[3]Committee of Advisers for the Fine Arts Program, Bureau of Curriculum Services, The Arts: An Instructional Guide for a Course in the Arts in Secondary Schools, 2nd ed. (Harrisburg, Pennsylvania: Pennsylvania Department of Education, 1973), p. 9; see also Gene C. Wenner, comp., Conversation on the Arts, Report of the Fine Arts Project, Title V, Elementary and Secondary Education Act, Bureau of General and Academic Education (Harrisburg, Pennsylvania: Pennsylvania Department of Public Instruction, 1966).

Universities and colleges are now offering courses and workshops for teacher preparation in aesthetic philosophy and skill. Teachers are more aware of the altruistic opportunity to affect the quality of life through sense perception and response, but they also are aware that understanding and support are needed for the difficult task.

Opportunity to elect even one secondary music course is still not the universal advantage of every Pennsylvania student. Often, students who lack background in music and need its benefit the most are those who cannot schedule it because of academic and vocational conflicts.

The national outlook is even worse. Kathryn Bloom, Director of the John D. Rockefeller III Fund, Pennsylvania Department of Education, and Coordinator for Activities of the Ad Hoc Coalition of States for the Arts in Education, said, "Nationally, not even more than twenty percent of high school populations elect even one course in music or art." She continued, "In secondary schools, classes are usually elective and place emphasis on performance. This eliminates students without special abilities." And later she said, "Often, those making decisions about school programs consider the arts special or peripheral in American culture and in American educational goals."[1]

Musical endowment is a natural and universal gift, though degree of response to music may vary. Since today's schools encompass a wider cross-section of students than ever before, one best method or course cannot always serve the multiplicity of needs. Alternative approaches must be found to individualize programs in terms of mental, psychological, and

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[1]Bloom, "Can the Arts Survive," pp. 10-11.

physiological abilities. Both a basic general music or related arts class and membership in an appropriate performing group should be an integral part of the secondary education of every student.

The Concept--Music and Arts are Basic to Learning

Traditionally, in the United States, the arts have been taught as a separate discipline, subordinate to other school subjects. Current re-orientation and re-appraisal endorse the concept that music and the arts are basic to learning.

This theory is not a new one. It can be traced to the Greek and medieval educational structure. Plato included music in his classes at the Academy. In the Middle Ages, the branches of learning which formed the trivium and quadrivium were grammar, logic, rhetoric, arithmetic, geometry, astronomy, and music. These courses were later known as the seven liberal arts.

In 1975, a panel headed by David Rockefeller, Jr., faulted the state of arts in education and reported on the importance of the arts to the learning experience and in affecting and developing human capacities and humanism.[1] At a time when interest in the importance of the fine arts to total education is being regenerated because of the nourishment and stimulation to thinking and creativity which they engender, arts programs are susceptible to contemporary problems concerning priorities for time, money, and personnel. Budgetary cutbacks cause curtailment and hinder progress.

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[1]Roger Williams, "The Surprising Link Between Art and Learning," Saturday Review, September 3, 1977, pp. 11-14.

A Pennsylvania curriculum regulation requires one general class a week in music and art for every child up to and including ninth grade. In 1966, a regulation was added by the State Board of Education requiring a course in music and art appreciation for every senior high school student. As a result, Pennsylvania should have more students enrolled in general music and art classes than any other state.[1]

Recent rising costs and lack of personnel have caused some high schools to coordinate art and music classes and offer a single course in related arts. As previously noted, Pennsylvania was one of the pioneers of the allied arts approach with the development of a course integrating art, music, dance, theater, and film. The Fine Arts Project was financed under Title V, Elementary and Secondary Education Act of 1965.[2]

Prevailing Conditions Effected by the Mass Media

In speculating on some of the other detrimental influences in music and arts education, society, and the acculturation process, it is necessary to reflect on the extensive role performed by the mass media, especially television. Though modern devices have increased freedom and power over the school, they take less responsibility for their effect.

The impersonality and sophistication of television have contributed to a passive, accelerated adolescent, conditioned to confuse celebrity showmanship with genuine artistry. Conformity to commercial demands for extrinsic values and materialism has generated the discounting of permanence

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[1]Wenner, Conversation on the Arts.

[2]Ibid.

and enforced appreciation for what one has, rather than on what one is. Knowledge and art, like the media's advertised goods, are equated with commodities and trinkets to be accumulated and consumed. Faith in the past has been diminished, as has the appreciation for the continuity of the past. There is also little inner necessity to take time to be creative or to acquire a skill.

The spirit of freedom and independence has created changing patterns relating to authority and accountability. As a result, with the alienation of learning and institutions, the school has become more lenient and permissive. There is less inclination for teaching abstract concepts and sequential structure. The lowering of academic standards, noticeable in reading, writing, and mathematical skill, is even more evident in the decline of music score-reading. Many elementary teachers and even music specialists say that score-reading is no longer necessary, and that it is irrelevant. Yet, the grammar of any language is a prerequisite to valid literacy. Behavioral discipline is hard to maintain because ethical and moral responsibility have all but collapsed. Such are the afflictions and the adversities affecting teaching and learning today. Twentieth century technology has brought about attitudinal change which does interfere with the existing educational system.

There is another side to the maleficent domination of tastes and attitudes by the mass media. Programmatic selection and time bestowed on viewing television are a matter of choice. Connoisseurship may not always be the determination, but general statistics show greater participation and interest in all the fine arts today than a hundred years ago.[1]

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[1] Statistics derived from commercial enterprise. Interest is in spectating art.

An anecdote reveals the level of the cultural condition of a hundred years ago. In the new world tours of Jenny Lind, the Swedish Nightingale was never permitted to sing the masterful songs of Robert Schumann which were her specialty. Americans were reported to patronize the singer's concerts to make good the claim of P. T. Barnum that she could sing the loudest, the highest, and the fastest!

Now, as then, the challenge remains to supplant American proclivities for gadgets, materialism, and showmanship with gratification from intrinsic reward through inner change.

> We cannot tolerate another generation that knows so much about preserving and destroying life, but so little about enhancing it. We cannot permit our children to come into their maturity as masters of the atom and of the gene, but ignorant and barbarous about the ways of the human mind and heart.[1]

The findings of the Yale Seminar on Music Education in 1963 stressed the capacity of the arts for furthering the understanding of the value of justice, freedom, virtue, beauty, and truth.[2]

In 1977, a Congress on Creativity in America was convened by the Greater Philadelphia Cultural Alliance. In a session on responsibility and responsiveness, contemporary composer George Rochberg named the two human basic needs: self-realization and self-completion (love). He then signified the arts as being most able to help human beings to complete themselves.[3]

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[1]Alvin C. Eurich, Reforming American Education. (New York, N. Y.: Harper and Row, 1969), p. 122.

[2]Palisca, Music in our Schools.

[3]George Gelles, ed., The Congress Transcripts: Discourse from the Congress for Creative America (Philadelphia, Pennsylvania: Greater Philadelphia Cultural Alliance, 1977), p. 43.

Analysis of the Problem

Rationale

Guidelines established by the Pennsylvania State Board of Education are apt to imply that all secondary school music programs are similar. The following Pennsylvania studies support contradictory evidence and accentuate the need for a comprehensive statewide search of secondary music education.

Data selected from Part II of a Fine Arts Survey conducted by the Bureau of Research for the Division of Fine Arts, Pennsylvania Department of Education in 1968-69, revealed existing conditions and practices in elementary and secondary schools of the Commonwealth. Findings showed that 97 percent of grade seven and 95 percent of grade eight were required to take general music. Fifty-nine percent of grade nine and only 3 percent of grades ten to twelve were required to take general music.

Elective music courses were offered to 25 percent of grade nine and to only 4 percent of grades ten to twelve. The percentage of all Pennsylvania schools offering elective courses in music theory was 41 percent, history of music 30 percent, music literature 17 percent.

Forty-nine percent of the school administrators reported a related arts offering in their schools, but only 18 percent of the music supervisors reported related arts courses in their schools. Sixteen percent of schools reported humanities course offerings.

Seventy-four percent of all schools offered band, 23 percent offered orchestra, 67 percent offered chorus. Band organizations averaged four rehearsal periods a week and less than three nonclass rehearsal periods a week. All other performance organizations averaged three

rehearsal periods a week and between one and two nonclass rehearsal periods a week. Data in this study were analyzed according to school size. It was determined that size was correlated with percentage. The smaller the school, the more electives were offered.[1]

The general belief also prevails that all secondary students have the advantage of music instruction and that, obviously, music has not been the effective means to societal goals which it has been claimed to be. But the fact is that beyond ninth grade, availability and kind of music offerings are haphazard, and though music is generally required in grades seven and eight, those turbulent adolescent years probably do little to encourage continuation or appreciation on the part of student, parent, teacher, or administrator.

In a questionnaire sent to one hundred randomly selected school districts in Pennsylvania, March 1974, by Henry Pearlberg, fifty-five of the returned questionnaires ~~disclo~~sed 20 percent of schools attempting some form of related arts programs at the secondary level. It was indicated that most programs were initiated in 1970 or later and were in the pilot stage where not all students were involved. Ten percent of schools reported some type of aesthetic education program with only partial student body involved.

Fifty-two percent of schools reported programs in film-making or photography, and 7 percent reported any type of dance program initiated

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[1]Grace Laverty, "Status of Music in Pennsylvania Schools." Bulletin of Research in Music Education, 2 (Fall 1970), pp. 5-9.

in the last two years (1972). Forty-three percent reported programs in theater or drama, primarily in senior high school. Mini-courses at the senior high school level offered electronic music to 9 percent of schools, jazz to 3 percent, opera to 7 percent, and guitar to 3 percent.

The study indicated that traditional music and art programs, as reported by the National Education Association Research Monograph, were still very much alive and really had not changed a great deal. Sixty-six percent of schools reported they were planning to change the present curriculum. Seventy-five percent responded that the arts were considered "special" and peripheral.

Sixty percent of schools reported using some kind of curriculum guide, and 40 percent of schools reported they did not have a curriculum guide. Sixty-three percent of school districts employed a music coordinator or supervisor. Where music programs were headed by a supervisor, there was a higher percentage of new programs and new curriculum planning. It was found that a leadership role unified and aided school progress. The study also indicated that larger school districts were quicker to initiate new programs and showed more desire to develop their own curricula rather than use guides developed by others.

The conclusion stated that, while few schools are moving toward new arts programs for all students, there is a great need for districts to re-evaluate their programs and re-examine the goals and objectives for arts in education.[1]

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[1]Henry L. Pearlberg, "A Survey of New Programs for Courses in the Arts in Pennsylvania." Bulletin of Research in Music Education, 6 (Fall 1975), pp. 16-25.

With the variations in philosophy, character of programs, and amount of music offerings which exist in Pennsylvania's secondary schools, it is of some consequence then to investigate practices and problems of accredited and nonaccredited public and nonpublic secondary schools and relate criteria in order to encourage more equal opportunity towards the concept of aesthetic sensitivitiy and insight for all.

Statement of the Problem

Some critics of today's education are disposed to exclude or displace music and arts in schools in the name of economy and in support of a return to so-called basic education. The arts must never be renounced for such imprudent and destructive opinion. Both the cognitive and affective educational processes are fundamental and necessary to human development and learning.

An investigation and study of current practices of secondary school music programs in Pennsylvania are exigent and timely in order to obtain and evaluate information about existent conditions, i.e., differences and relationships regarding priorities, gaps, concerns, and problems. The elevation and integration of arts in general education require greater understanding, advocacy, and endeavor towards music and the other arts. Therefore, the intent of this study was to ascertain relationships and differences of program variables by comparing secondary schools throughout the Commonwealth.

The Research Questions

To respond to the statement of the problem, a survey of the practices and problems of secondary music education in Pennsylvania

schools was conducted. The investigation looked at eight factors: the Music Teacher, Philosophy, Curriculum and Instruction, the General Music Class, Instrumental Performance Groups, Vocal Performance Groups, Assessment, and Outcomes. The following research questions were developed to examine the status of accredited and nonaccredited music programs in public and nonpublic secondary schools:

1. Are there differences in the availability of paraprofessional assistants and supervisors?

2. Are there differences in opportunities for departmental meetings?

3. Are there differences in teacher (a) goals, (b) philosophical models, and (3) sequential instruction?

4. Are there differences between the compatibility of the overall school and community philosophies and the music educator's philosophy?

5. Are there differences in the availability and utilization of instruction guides?

6. Are there differences in (a) opportunity for program innovations, (b) consideration of individual student levels and abilities, and (c) student-teacher planning?

7. Are there differences in (a) kinds of evaluation and (b) use of standardized tests as practiced by music teachers?

8. Are there differences in the adequacy of (a) spatial provision for small and large groups, (b) materials, (c) use of television, and (d) use of community resources?

9. Are there differences in the opportunity for general music or music electives for every student in every grade?

10. Are there differences in the average size and frequency of general music classes?

11. Are there differences in percent of students involved in instrumental groups?

12. Are there differences in (a) frequency and (b) number and kinds of instrumental performances?

13. Are there differences in percent of students involved in choral groups?

14. Are there differences in (a) frequency and (b) number and kinds of vocal performances?

15. Are there differences in the ability of students to sight-read musical scores?

16. Are there differences in the correlation of music to the general school curriculum?

17. Are there differences in types of programs?

18. Are there differences in the opportunity for music teacher conferences with guidance counselors and teachers of other departments?

19. Are there differences in the kinds of problems expressed by music teachers?

20. Are there differences in what students like best about their music programs?

21. Are there differences in students' understanding about aesthetic insight and response?

22. Are there differences in student, community, faculty, and administrator attitudes about their specific music programs?

Significance

Two pertinent studies on the national level point to the need for further research of practices and problems in music education. Findings showed that Americans are involved with the activities of music only on the simplest of levels.

During the year 1971 to 1972, the Education Commission of the States planned a project to measure music education progress for the National Assessment of Educational Progress. Objectives of the studies were to find answers to such questions as: To what extent has music education succeeded in achieving its goals? Are some aspects of music overemphasized to the exclusion of others? Has music education succeeded in developing performance and creative skills? Have students developed aesthetic sensitivity?

The First National Assessment of Musical Performance, completed in February 1974, assessed vocal and instrumental performance (singing and improvising), sight-reading (notation and terminology), and music history and literature (listening). The second study, completed in September 1974, was An Assessment of Attitudes Towards Music. One hundred thousand young people in separate age groups of 9, 13, 17, and 26 to 35 years were tested.

Traditionally, the ability to sing and choral performance have occupied a prominent position in secondary schools both in the classroom and as public performance. The First National Assessment of Musical Performance reported de-emphasis on singing and the ability to do so.

> The culture as a whole has changed radically in the last fifteen years. Children aren't singing as much as they used to, although they do express themselves musically in many other ways.[1]

On instrumental improvising exercises, it was found that scores were far from what was desired. More ways for students to express themselves musically was called for to gain musical independence.[2] American secondary schools tend to train group players who can present polished vocal and instrumental concerts, proficient in selection and interpretation, but, individually, members fail to evidence performance ability in performance skills. Professor William English of Arizona State University, an Assessment panelist, reasoned that teachers are too concerned about first division ratings for band and chorus and not enough about what students learn.[3]

Fewer than 15 percent of any age level, ages 9, 13, 17, or adult, could sight-read even the simplest line of music. Though panelists stressed the importance of performing from notation, both in instrumental playing and in part singing, sight-reading ability for most of the nation's junior high school students was at a second-grade level. This was explained as a cause for lack of interest and failure of many junior high school programs. Panelist Richard Graham, professor of music at the University of Georgia, suggested a need for a new approach for teaching notation and sight-reading.[4] However, the panel did not all agree that sight-reading skills were important.

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[1]Education Commission of the States, Report for the National Assessment of Educational Progress, A Perspective on the First Music Assessment (Washington, D.C.: U.S. Government Printing Office, April 1974), p. 3.

[2]Ibid., p. 5. [3]Ibid., p. 3. [4]Ibid., p. 6.

Considering poor results in the listening tests, Colorado school music specialist and panelist, Jo Ann Baird, said,

> The training not to listen is quite ingrained, and sometimes the music teacher even reinforces it by, for example, showing illustrative slides while playing the William Tell Overture.[1]

Indiana University graduate school professor Charles Hoffer added,

> Music today is such a common commodity . . . . People have to spend a lot of time learning not to listen, and then we come along in our little thirty minutes and say listen very carefully.[2]

The second national study called An Assessment of Attitudes Towards Music, completed in September 1974, pioneered in constructing valid measures and procedures for evaluating the affective domain. Because internal response is easily faked, the affective domain remains most difficult to measure. The instrument devised consisted of exercises to reveal aesthetic awareness, interest in further musical stimuli, utilization of musical resources, and commitment to music.

The national total percentages for the four age levels for assessment of enjoyment in listening to music was 95 percent. For enjoyment in singing, it was 80 percent. For ability and enjoyment in playing or singing, or wanting to play or sing, it was 80 percent. The conclusion was, though attitude does not measure aesthetic sensitivity alone, it is correlated to the degree of valuing and commitment. Adolescent musical attitudes and tastes are greatly influenced by television, radio, and social environments, so that school music learning is often limited in effectiveness. The tests showed, nationally, Americans may see music as

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[1]Ibid., p. 4.

[2]Ibid., p. 4.

an important aspect of their lives but find that interest declines at the adult level.

The overall conclusion of these two studies was that the United States is a nation of musical cripples. Even though music is still being taught in most schools, there is concern for music learning techniques and the low priority given to most school programs. It was also concluded that the general public knew little about the staff, philosophy, equipment, and curriculum of their own local school music departments.

A ratio of 554 pupils to one teacher was cited in one New York school. Panelist Dr. Paul Lehman, professor at the Eastman School of Music, lamented that music and art are the subjects first threatened in periods of financial adversity, and even if not removed from the curriculum, their subordinancy causes an "adverse psychological effect on students, parents, and taxpayers, which results in low expectation for music achievement."[1]

These studies provide new information and a base to evaluate the quality of music education in America. The objective of the project was attained. The large stratified random sample and lengthy material of 141 exercises provided broader implications than previous, more limited national studies.

A computer was used for statistical analysis. Median percentages were compared in exhibits using columnar graphs. In addition to national percentages, percentages of regional differences, community type differences such as urban, high, low metro, and race, male, female, and parental

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[1]Education Commission of the States, "Study Reveals Nation of Cripples," National Assessment of Educational Progress Newsletter, 7 (March-April 1974), pp. 1-8.

education differences were shown. Data could have been refined for other implications, except for time and personnel restrictions.

The method of recording, in which classifications were set up for good, acceptable, and poor, could account for some bias in administration, particularly when musical pitch and quality were rated. This could have occurred also when prepared performance pieces were rated.

The measuring tool constructed for attitude assessment was similar to the Semantic Differential type. Instruments for measuring aesthetic sensitivity still need further refinement for reliability. This will no doubt be done when the study is replicated in five years.

In the final general discussion of the Assessment, the place of music in American education and American culture was summarized by Charles Hoffer,

> I think there is a certain predisposition among Americans to mess around with a lot of things and never concentrate on anything. People play slow-pitch baseball a little, play the violin a little, dance a little. But there is refusal to concentrate, to make a commitment to one activity.[1]

Forty-five years earlier, James Truslow Adams had a similar apprehension for the utilitarian view of Americans on education.

> . . . in the true American spirit of haste, it has tended to emphasize the desire not only for "results"--that is, "practical results"--but immediate ones. It has emphasized our belief that "culture" either is something to help one in his economic career, or else is a mere fandangle ornament for those who wish to "put on side"--not something viral in one's own spiritual growth.[2]

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[1] Education Commission of the States, Perspective on Assessment, p. 6.

[2] James Truslow Adams, Our Business Civilization: Some Aspects of American Culture (New York: Albert and Charles Boni, Inc., 1929), p. 54.

Delimitation and Design of the Study

Population Sample

A statewide study of practices and problems in secondary music education in Pennsylvania was conducted among 429 music educators, randomly selected from a stratified sample of the population of accredited and nonaccredited schools. Care was taken to include a distribution of different types and sizes of schools throughout the sixty-seven counties of the state. Mailing lists were secured from the Directory of the Pennsylvania Department of Education, which lists all public and nonpublic schools in the Commonwealth, and the Middle States Association Membership Directory of accredited schools. There were 239 respondents to the mailing.

Data Instrumentation

The preliminary phase was to construct and revise an objective, in-depth, specific inventory or profile to investigate school music programs. The four-page printed questionnaire consisted of sixty-eight items distributed among eight topics. The eight topics were designed to collect information regarding perceptions of philosophy, curriculum, performance groups, assessment, and teacher background.

Questions were phrased in a manner which permitted the respondent to standardize responses. At the end of the Profile, space was provided for open-ended comments. The questionnaire was administered to twenty individuals from other schools in order to obtain content validity. Since the content of the instrument followed that of the Middle States Association for evaluating schools, minor changes were necessary.

Letters were addressed and mailed to school superintendents in March 1974. The survey was conducted over a period of four months.

Data Analysis

Information was coded. A systematic routine for scoring and recording data was set up for analyzing and evaluating. Details were quantified manually by the investigator.

The conditions of the data warranted the use of several statistical procedures. To test for differences among proportions in accredited and nonaccredited public and nonpublic schools, the nonparametric chi-square test was applied. Other characteristics of the sample were expressed in percentages and also presented in a descriptive manner. Results of the analyses were reported in the text and in the form of tables presented in Chapters III and IV. Any generalizations inferred from the analyses of this study should be delimited to the sample from which the data were derived.

Phase two of the study served as an ancillary instrument to reveal the wide range and quality of performance practices. Eleven secondary school concerts were observed by the investigator. Appointments for concerts and follow-up informal interviews were arranged as a result of the open-ended invitation at the end of the Profile.

Because of the possibility that invitations to visit schools were extended only by teachers anticipating desirable results, aural and visual comparisons were included only as a means of reference; see appendix D, page 146, for information about photographs and tape recordings. No classifying system was used for concert observance.

Definitions of Terms

Terms

Music as an art--Concerned with the expansion and refinement of emotion and intellect through exploration, sharing, and response to beauty and ideas.

Music as a discipline--Focuses on social and cultural history and performance skills. Cultivation is not in terms of programs or specific activities, but in terms of lifelong confrontation and involvement.

The process of music education--Systematic, sequential, simultaneous multi-sensory experiences in performing, creating, listening, and kinesthetic response in order to accomplish musicality.

General music--Varied, balanced exploratory and socializing musical experiences required of most seventh- and eighth-grade students in Pennsylvania.

Music electives--Comprehensive, analytical courses concerning certain areas, composers, and works from the music history and literature of the performing arts of world cultures.

Performance groups--Varied, balanced vocal and instrumental experiences to integrate musical skills and techniques with aesthetic experience. Beginning and intermediate levels are needed in secondary schools as well as advanced level groups.

The aesthetic process--Creative and critical interaction between feeling and thinking, which yields independence and inner direction for valid and moral choices. Diagnosis and assessment obligates student responsibility for growth.

Accredited and nonaccredited schools--Refers to membership or nonmembership in the regional Middle States Association of Colleges and Secondary Schools. If accredited, certain assumptions can be made about standards in philosophy, resources, and performance. Lack of accreditation does not imply that high standards do not exist in certain areas of nonaccredited schools.

Public and nonpublic schools--Relates to the listing and classification of schools as compiled for the Directory of the Pennsylvania Department of Education. At the time of the study, there were 505 public school districts. All other private and parochial secondary schools denote the nonpublic schools.

Organization of the Study

Chapter I of this investigation reported early priorities of secondary music education which placed emphasis on the functional use of music in schools rather than commitment to the concept of an individualized aesthetic education integrated with general education.

Sociological changes brought about by new technologies, economic inflation and budgetary cuts, decline of ethics, values, and standards threaten the survival of music and the arts at a time when they are needed most as a means to self-understanding and humanization, unable to be realized in any other way.

Previous research and literature applicable to this study was analyzed in Chapter II in order to establish a base for sequence and advancement.

Specific data relating to twenty-two research questions were collected, analyzed, and described in Chapter III to show the method, procedures, and analytic techniques undertaken to execute the project.

In Chapter IV, a description of the findings pertinent to each question and an interpretation and conclusion based on the data were presented. Recommendations based on the conclusion were then made in respect to the research questions.

Chapter II

REVIEW OF THE LITERATURE AND RELATED RESEARCH

Exposition of current practices and problems in secondary music education obligates familiarity with relevant literature for observable effect and for use as a basis for direction and improvement in further research. Accordingly, publications were critically inspected for initial and subsequent efforts at research in music education and for specific areas bearing on the survey Music Profile which included philosophy, curriculum, instruction, the general music class, attitudes, and problems.

Impediments and Aids to Research in Music Education

A basic problem which has confronted research in music education is the conflict between the nature of art and the nature of science. Freedom and subjectivity associated with the art experience are in reality opposed to the control and objectivity of the scientific approach.

Another problem has been the limited number of researchers knowledgeable both in the art of music and in scientific methods who continue research beyond the single attempt. This has been true of solitary efforts made to fulfill degree requirements of graduate school programs as well as government funded research.[1]

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[1]Charles Leonhard and Richard Colwell, "Research in Music Education," Bulletin of the Council for Research in Music Education, No. 49 (Winter 1976), pp. 1-31.

The Music Education Research Council of the Music Educators National Conference has made significant contributions to research and to the dissemination of research. Their periodical The Journal of Research in Music Education was first published in 1953. The University of Illinois has also sponsored a research periodical entitled The Bulletin of the Council for Research in Music Education, which was first issued in 1963.

In 1965, the University of Paris established a similar research council and began publishing Sciences de L'Art. Germany followed with the famous yearbook Staatliches Institut fur Musikforschung Preu Ssischer Kulturbesitz in 1970.

Since 1968, a Research Commission has been a component of the International Society for Music Education. Eight countries were represented at the second seminar in 1970 held in Stockholm, Sweden. Concurrent with that conference, another seminar took place at the University of Reading, England, which considered the "World-wide View of Music Education."

The United States Office of Education has financed and administered special projects which have given extensive support to music education. The first of two principal programs was authorized in 1954 by the Cooperative Research Act, Public Law 531 of the 83rd Congress. This Act was established to encourage research and related activities significant to education. Cooperative arrangements were made with universities, colleges, and state education agencies to conduct basic and applied research, surveys, demonstrations, developmental activities, curriculum improvement, and establish research and development centers.

The second program was the National Defense Education Act, Public Law 864 of the 85th Congress, passed in 1958. The National Defense Education Act, authorized under Title VII, encouraged projects which developed, tested, and demonstrated uses of media for educational purposes. Projects and studies utilized audio-visual devices such as radio, television, recordings, and teaching machines.

The Elementary and Secondary Education Act by the United States Congress in 1962 must also be credited with contributing to music research activity. Under this Act, the United States Office of Education played a distinguished role in developing and extending the arts in society by sponsoring most of the large-scale research of the 1960's which was designed to develop new curriculum materials and innovative approaches to musical learning. Most of the materials produced were superior to those in prior existence, but, without follow-up in the form of systematic evaluation and without long-term commitment from schools, the effort was transitory.

Further search of this regrettable outcome through conversation with Kenneth Wendrich, director of the excellent Yale Curriculum Project,[1] disclosed difficulty in obtaining a major publisher who believed the sophisticated and scholarly series could be a commercial enterprise. Student manuals were prescribed in place of expensive textbooks. Some of the material is still being used in junior and senior high school courses and freshman classes taught by Wendrich at Yale University.

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[1]Vide p. 31.

The General Music Curriculum, developed by Bennett Reimer,[1] also was never published intact. Parts of this project are included in music publications of the Silver Burdett Company which employs Reimer as consultant.

Initial Research in Measurement of Aptitude and Achievement

The work of Carl Seashore in the middle twenties of this century stands as a landmark at the inception of music education research. Seashore conceived the psychological criterion Measures of Musical Talent to assess musicality and musical aptitude by testing the elements of pitch, loudness, timbre, and rhythm.

James Mursell, also influential in music psychology at that time, opposed and criticized Seashore's mechanistic approach so severely that further aptitude testing research was stifled. Resurgence of interest occurred in the 1950's with better research design and statistical application in general psychology, sociology, and education research. The Music Aptitude Profile by Edwin Gordon at the University of Iowa in 1965 was a later prominent aptitude testing undertaking.

Richard Colwell became the first researcher to base a standardized music achievement test on behavioral objectives through research efforts in 1967 and 1970. Four tests were developed as a battery of Colwell's Music Achievement Test I, II, III, and IV. This battery has been used widely in research studies for securing data on the musical achievement of subjects ranging from elementary school pupils to college music majors.

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[1] Vide p. 37.

Application of psychological theories as a means to finding more successful teaching insights for music education was advanced by Charles Leonhard in 1963.[1] The principles of Piaget were applied to children's responses to certain musical tasks by Marilyn Zimmerman and Lee Secress, in 1968, through their research on How Children Conceptually Organize Musical Sounds.

Bruner's psychological theory of mental growth has also been utilized in strategies for teaching musical concepts. It continues to be explored. Other psychologists whose ideas have been applied to aspects of musical learning are Ausubel, Maslow, James, and Mouspakas. Behavioral psychologists, such as Skinner, have contributed to resources for music teaching through the emphasis of the range of individual differences and in the demonstration of the variety of ways that one can learn.

Research in Curriculum Development and Innovative Approaches to Learning

The overall music curriculum. In 1962, a panel of Educational Research and Development for the United States Commissioner of Education was charged with concern for the lack of balance in federal assistance to the arts as compared to science and mathematics. They met to seek an answer as to whether curriculum reform could be applied to education in the arts as developed in science education and chose music to initiate a project which led to the Yale Seminar of 1963. Through this project, American music education was evaluated and re-evaluated from kindergarten through high school.

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[1] Charles Leonhard, "Newer Concepts in Learning Theory as They Apply to Music Education," Bulletin of the Council for Research in Music Education, No. 1 (1963), pp. 24-32.

General music education across the country was found to be very poor in most schools. Untrained elementary classroom teachers were charged with responsibility for basic music skills. Equipment was inadequate. Materials and texts indicated use of non-musical gimmicks such as cartoon character notes instead of exact representation of musical symbols. It was found there was little variation of instruction from year to year.

It was also substantiated that high school group performance was at an excellent level of technique, but that taste in music selection was poor due to too many seasonal concerts, too much popular music, and lack of rehearsal time. Performance repertories also failed to include good contemporary American composers and other genuine folk art.

The seminar group found musical understanding through listening had taken a secondary role in schools because of the difficulty in devising a curriculum for the study of music literature as an academic discipline. Also, because in music listening, teachers were unable to observe and correct response due to lack of overt, audible activity.

So that taste could be developed rather than catered to, the Yale University School of Music set about to develop an academically respectable music literature course to stimulate listening capacity of secondary school students through recognition, analysis, and discussion of a limited number of major related works representative of various musical genres. The course made use of inductive methods in teaching-learning principles such as form, harmonic and tonal structure, timbre, et cetera. Another idea encompassed in the course was the teaching of student composition and improvisation from the earliest years, because children can handle

sounds without complete information of notation and terminology and because they can be composer and performer at the same time. Nine units for the three-year music curriculum were created.[1]

The central conclusion of this research was that the development of musicality should be the primary aim of music education. Musicality was defined as the ability to express a musical idea accurately through time and pitch and the ability to understand in detail a musical statement through listening.

Experience with live music was also stressed in evaluation, and it was suggested that good professional musicians and improvising groups from the school community be brought into the school on a large scale to perform, to teach, and to listen to students perform. The possibility was considered of using singing and playing ensembles to replace large orchestras and choral groups to give more initiative in repertory and interpretation and more relevant experience for adult amateur groups.

A final consensus was that American music education was too isolated from general education. As a result of this project, at least sixty-five other major projects in music education were funded by United States Office of Education grants.

The Manhattanville Music Curriculum, A Study of New Concepts, Procedures and Achievements in Music Learning as Developed in Selected Music Education Programs, was a more acute alternative to the status quo of music education which resulted from the revolutionary endeavors of

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[1]Kenneth Wendrich, "An Approach to Musical Understanding for Secondary School Students: A Curriculum Development Project," Bulletin of the Council for Research in Music Education, No. 6 (Fall 1965), pp. 9-12.

the 1960's. This research project, directed by Ronald Thomas in 1970, attracted attention because of its radical departure from traditional modes of school music instruction. Embracing all grades, it had significance on the procedures and goals for music at every educational level though its complete adoption occurred only in a limited number of situations.

The Manhattanville method approached sequential music instruction mainly through improvisation, composition, and experimentation. It emphasized the use of contemporary sounds and compositional devices. Unfortunately, the method of teaching music through composition has not yet been appraised in terms of actual results. Parallel standards and evaluation imposed on general subject-matter curricula have not yet been applied to music curricula.

Curriculum development through organizations. Systematic long-term research into musical learning is only possible with government support. Two important research organizations supported by federal monies were the Southwestern Regional Laboratories Educational Research and Development Laboratory (SWRL) and the Central Midwestern Regional Educational Laboratory (CEMREL).

Primarily concerned with children's listening skills--melodic, harmonic, and rhythmic perception--SWRL experimented with melodic identity in terms of motion and shape, motivic expansion, and formal organization. The scope of this review, already so broad, required that attention be directed exclusively to the work of CEMREL, where a long-range program was researched on an aesthetic education curriculum for elementary and secondary schools.

Commitment to the idea of an aesthetic education for all students grew out of a series of meetings sponsored in the 1960's by the Arts and Humanities Program of the United States Office of Education. A conference at the Pennsylvania State University in 1965 recommended that an institute be established to devote systematic study and research in aesthetic education. The educational center and laboratory incorporated in St. Louis, Missouri, became the Central Midwestern Regional Educational Laboratory.

Guidelines: Curriculum Development for Aesthetic Education by Barkan, Chapman, and Kern, published in 1967, was used as theoretical base and rationale for the CEMREL Aesthetic Education Program. The aim was to promote the general public understanding of aesthetic education as an integral part of general education. Outcomes of arts programs relating only to the training of professional artists and insularity of music programs were concepts opposed to the CEMREL theory which held that arts should be associated with social studies, science, mathematics, and physical education.

The CEMREL Aesthetic Education Program addressed itself to filling the critical need for curriculum development and instructional materials designed for a comprehensive generalized course of study for all students using related arts (music, dance, theater, literature, film, and visual arts) as a discipline and to define aesthetic content in other disciplines. The program was not solely based on interrelationships, however; it also considered the unique qualities of each art.

CEMREL endorsed a report by Morris Weitz which emphasized the integral rather than the marginal potential of all the arts to general education. He affirmed that aesthetic qualities exist in all phenomena

and that an aesthetic experience is intrinsic and deals with the desire to sustain and feel the full import of that moment for its own sake.

Aesthetic education should introduce aesthetic values and develop aesthetic perception and knowing. The student must be helped to identify, describe, analyze, and value these qualities through verbalization and sense modalities for expression and communication. The learner's level of development, both the mental and physical faculties, and past experiences should influence the method of designing a curriculum that teaches the concept.

The role of the teacher in the aesthetic curriculum should be to integrate the cognitive and affective domains. For example, in listening to and perceiving a musical work as a whole, the process used in creating it should be analyzed and described in parts in order to react, know, value, and conceptualize the finished product. Other goals in the aesthetic process should be the showing and sharing through producing and performing in order to increase capacities to experience aesthetic qualities or values.

The aesthetic curriculum of CEMREL acknowledged the difficulty of building a national aesthetic curriculum because of differences in political, educational, and social make-up of schools. Choice of content and appropriate examples of art could run counter to local attitudes and values; but content selection should include some arbitrary choices. Community cultural resources such as artists, institutions, and organizations should be an integral part of the total program.

Few other disciplines are as rich in opportunities for individual inventiveness and alternatives for creative choice as are the arts. The

CEMREL philosophy declared that legitimate education does not always have to be functional. Cultural studies which exist only for the intrinsic worth of an object or idea such as beauty, form, or pleasure are humanizing and enhance and refine.

Eight other regional learning centers were also established by CEMREL for curricular implementation, consultant services, material development, and teacher training. These centers are now located in Denver and Harrisburg, at the Illinois State University, on Long Island, in Memphis, New York City, Oakland, and Oklahoma.

Alternative programs for the secondary general music course. One of the most significant efforts towards improvement of a general music course of study was the Bennett Reimer Development and Trial in a Junior and Senior High School of a Two Year Curriculum in General Music conducted at the University of Illinois, 1967. This project provided a new technique for teaching music appreciation which differentiated between aesthetic perception and aesthetic reaction. Reimer tried to show how music could be a means for exploring human feelings through established levels of difficulty in continually more sophisticated settings.

The music education profession has always struggled with the problem of providing for the musical needs of all students in the schools. In 1963, the National Education Association reported almost total student formal classroom instruction in music in elementary schools, but only about fifty percent involvement of junior high school students, and less

than twenty-five percent involvement of senior high school students.[1] Instruction in the other fine arts was shown to reach even fewer students than music instruction.[2]

The premise of Reimer's project was to rethink and redefine the nature of the junior and senior high school general music experience in order to deal with all students at each level from a humanities-oriented approach and to compile a systematic syllabus to assist in presenting the course.

Reimer's rationale was based on ancient ideas that the arts are the finest fruits of civilization and that men who are wise in the ways of arts are truly educated and deeply human.

> In our times and in our country, the important function of aesthetic education has been entrusted to the public schools. . . . The goal of musical instruction is not simple pleasure or transitory enjoyment, but lasting appreciation and understanding of the best products of the musical art . . . . Instruction is to raise the quality of the individual's experience of life, endow life with beauty, meaning and wisdom.[3]

In the elementary grades, it is important to develop positive attitudes and basic skills. Junior high school students need the opportunity to continue along these lines and participate in all sorts of performance groups, but Reimer stated that, regardless of specialized interest, all students should have the opportunity for listening experiences, followed by analyzation and discussion of the nature of the art,

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[1] National Education Association, Research Monograph, Music and Art in the Public Schools (Washington, D.C.: National Education Association 1963), p. 36.

[2] Ibid., p. 59.

[3] Bennett Reimer, "A New Curriculum for Secondary General Music," Bulletin of the Council for Research in Music Education, No. 4 (Winter 1965), p. 14.

how music is made, what great music consists of, what are examples of great music, and how can one understand and enjoy great music. He believed emphasis at this age should be on the assumption of the role of patron rather than creator. "The secondary music education program should be primarily aesthetic education with serious music of all styles and periods as the content of serious music study."[1]

Reimer suggested a minor role for singing in junior high school. The "song singing" approach continued from elementary school is not necessarily relevant to teenagers because of adolescent proclivity to the maturity role and the struggle with the changing voice. Reimer did propose sight-reading as a major activity for junior high school general music.

A syllabus conceived as a working guide contained materials and procedures for each course. Three or four class meetings per week for forty-five- or fifty-minute periods made up the one-semester course. Two assistants helped develop the syllabus. During the third year of the trial, the course was tested in three different communities. Revisions were made. Two evaluative measures were devised for inclusion in the syllabus.

Exemplary as the program may be, teachers are not able to grapple with Reimer's objectives independently. State leadership was needed to establish priorities and give support in aiding public understanding and agreement. In-service and follow-up programs could help bring about the good effects of such an aspiring aesthetic education program.

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[1]Ibid., p. 15.

Two years before the first of the large-scale music research projects supported by the federal government during the 1960's, the Pennsylvania Department of Instruction mandated a course in "world cultures" for secondary schools. The program, developed as intergroup education in human relations and significant human issues, was the first of its kind in the nation.

The Pennsylvania Humanities Course was prepared by a small state committee of outstanding secondary teachers, scholars, and curriculum specialists in the humanities. Six teaching units were drafted to achieve three broad educational goals: first, to present content relating to moral and ethical values in a nonsectarian curriculum; second, to initiate students into exploration of fundamental issues; and third, to integrate fragmented high school curricula for at least part of the academic year.

Ten voluntary pilot schools provided feedback on their experiences with the units as they were developed. English, social studies, and art and music were the major subjects used in the treatment of six universal issues. The six issues were man's relation to God, truth, the natural world, beauty, society, and freedom.

No coercion was placed upon schools or communities to accept or teach the course. Nevertheless, it was attacked on civil liberty issues. Ultimately, the course was modified to the related arts program, arts in general education, and a global-type program attracting current attention.

In explaining the thesis of his department, Gibboney said that answers to such human questions as: Who am I? What is good? What is not good? perplexes every generation. The Pennsylvania Humanities Course

attempted to explain the relevance of the humanities in a technological society. "Humanities are not only relevant but essential."[1]

Interest in interdisciplinary arts programs and the need for a status study in aesthetic education by the New Jersey Department of Education were given as the purpose for a doctoral dissertation by Arthur Frank, 1971.[2] Data for the study were collected through examination of descriptive literature of courses of study of related arts programs, textbooks and materials, and observation and interviews with program personnel. It was found that most courses were team-taught and utilized guest artists and lecturers from their local communities. Textbooks were seldom used. No special evaluative tools or designs were used. Most course evaluation was done through observation. Related arts courses were one-year courses for which full credit was given. Four problems were identified: (1) achieving a consistent team philosophy of the arts; (2) finding a method of interrelating the arts consistent with the individual nature of the arts; (3) forming compatible teams; and (4) sufficient time for team planning.

The majority of the respondents said that related arts programs were more effective than traditional single discipline approaches in developing student ability to respond cognitively and affectively. They also agreed that related arts were more effective in motivation, in providing better concepts of the creative process, in developing perceptive skill, and in aiding responsiveness to the arts.

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[1]Richard A. Gibboney, "The Pennsylvania Humanities Course," Phi Delta Kappan, October 1964, p. 62.

[2]Arthur Frank, "Aesthetic Education: A Study of Selected Related Arts Programs in High Schools of New Jersey," Bulletin of Research in Music Ecucation, 2 (Spring 1971), pp. 13-15.

On the other hand, respondents considered related arts less effective in developing a background of chronology, literature, and artists. Frank affirmed that affective growth was observed in class discussion, audience reaction, and in increasing involvement with the arts. It was concluded that team-taught arts courses could achieve aesthetic growth through the developing of perception when included as part of the secondary school comprehensive educational curriculum. Though Frank's study added information to interesting but bewildering problems, his subjective method of data collection and procedures are open to questioning as to the validity of his results.

The need for individual alternatives for general music courses led to a case history approach in two schools in which mini-courses were introduced as a means to curriculum revision. The first experiment was initiated by Richard Merell at the Pennsylvania Abington Heights Middle School during the year 1971-72.[1]

A detailed survey was sent to fifteen schools, and observations and interviews were conducted among students, teachers, and administrators before selecting the school to test the curriculum. The courses were not actually put into operation until the 1975-76 school year when a new middle school building was opened. A pupil population of 4,400 was distributed among grades five to eight.

The mini-course program was nongraded with five music teachers participating in a team approach. Teachers had sixty-five minutes each

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[1]Richard C. Merell and Robert C. Jones, "A Change for General Music Courses, Mini-Courses: A Case History Approach." Bulletin of Research in Music Education, 7 (Fall 1976), pp. 9-15.

day for lunch and for planning. The course grading procedure was S for satisfactory progress and N for needs improvement.

In grades five and six, students were required to take a six-weeks unit entitled Making Music Your Own I and II. Then students elected a three-weeks unit which met daily during four terms of each semester. Students selected mini-courses from twenty-four units which took into account individual differences and abilities.

Part of the nine-week minimum music requirements for seventh and eighth grade were fulfilled by participation in band, orchestra, chorus, or ensemble. A mini-course elective consisted of four weeks of daily classroom instruction.

Faculty, students, and parents worked together to develop outlines and descriptions of courses which were detailed in the booklet Middle School Music Program. A parent and student curriculum guide was compiled to provide data about philosophy, objectives, and other areas of the school curriculum. Students selected courses by using a registration form. The school administration was responsible for scheduling courses.

At the end of the year, it was agreed that mini-music courses offered a well-rounded, flexible program but that they did require a great amount of materials and facilities. Mini-courses helped in providing for individual learner needs and in accomplishing total community involvement. Revisions added more listening study courses for seventh and eighth grades.

At the Peters Township Middle School in McMurray, Pennsylvania, during 1973-74, Robert Jones also initiated a kind of mini-course program

because it was felt that the existing eighth grade music course of study was destined for failure. A trial program in which students were given options of "Independent Listening," "Electronic Music," or "Guitar," was followed by Jones's newly developed course of study and materials planned to increase more active involvement in general music class. Three music teachers served 3,561 pupils. Each mini-course met daily for forty-six minutes during a nine-week session. Mini-courses were elected in addition to the electives available in band, stage band, chorus, and ensemble. Grading procedures used O for outstanding, S for satisfactory, and U for unsatisfactory. The conclusion of this approach was that carefully preplanned mini-courses could be credited with improving the social climate.

The above case histories have theoretical and practical significance for an area in need of serious consideration and revision. More long-term evidence and broader sampling are needed for generalization of conclusions.

The idea that schools should tap the creative resources of their communities was an outgrowth of the concepts that arts are for all students not just the talented, and that arts are basic to education. A unique Urban Arts Program began in Minneapolis in 1970 because the needs assessment of the Minnesota State Department of Education gave high priority for improvement of the study of the arts. In the search to redefine goals and procure alternative learning environments for a broader curriculum, the Minneapolis School District augmented resources by extending the arts program outside the schools where they were ready to be used. "Arts School Without Walls" relieved redundancy of programs and expanded the choice of alternatives by providing secondary school

students with daily, one- to three-hour trimester and summer school courses with specialists in their own work spaces.

In working with artists, students identified and interacted with the personality and talent of artist models. Then, as practitioners rather than consumers, the students developed their own identity in relation to that particular art and became responsible for their own learning. Student objectives were directed toward perceptual awareness and personal growth, not vocational training. Direct involvement with arts for all students including the nonperformer meant sharing evaluation and judgments, the two skills necessary for everyday survival.

Probably no other school system in the country has made the arts available on such a massive scale. During the past six years, forty-nine percent of the 53,000 student population have taken the ungraded workshops and arts courses for credit. Theater companies, dance groups, orchestras, chamber ensembles, art galleries, neighborhood cultural arts centers, and museums were some of the resources used. Teachers worked with the arts organizations and their home schools. Instruction shifted from classrooms to the places where the arts were created, housed, or performed. Focus was on the creative process through experiment and practice, not on information content.

The National Endowment for the Arts through the State Arts Council, local private foundations, businesses, and community cultural centers were partners in the community education program. A $115,000 grant funded under Title III, Elementary and Secondary Education Act, helped to support the Minneapolis program. The United States Office of Education approved and validated the Urban Arts Program as a Developer-Demonstrator Project for 1975-76.

Alternative teaching-learning methods. Ten years ago, in an essay in which Charles Leonhard theorized about the future status of music education, he suggested that the totality of music learning embraced different kinds of learning and behavior and that no one learning theory could account for knowing, hearing, feeling, discriminating, or performing.[1] He suggested re-appraisal of method and development of learning principles for each kind of learning theory. For example, knowing involves perception and formation of concepts; hearing involves conditioning which needs repeated opportunities to respond to cues for reinforcement.

The music educator went on to say that music programs should produce musicianship, but that we still are vague about defining musicianship and this failure is the reason that objectives do not give direction. There should be more involvement of mind and imagination on the part of the student, not just involvement of vocal chords or hands and feet. Involvement should provide for experience in identifying and discriminating detail in music.

Early childhood, before nine years of age, is a critical time for developing musicianship and aesthetic sensitivity. Music specialists are needed in elementary grades for teaching the basic structure of music. Regular classroom teachers should help to relate music to the total school program. At the secondary level, Leonhard recommended the full expressive import of great music, electronic and aleatoric music, the new generation's

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[1]Charles Leonhard, "The Next Ten Years," Music Educators Journal, September 1968, pp. 48-50.

popular music, and the social force of folk music to bring the music program into the twentieth century.

Doctoral dissertations have not established that application of different methods of teaching affect learning, by way of experiments including traditional methods of teaching, the Orff and Kodaly method, the Suzuki violin method, and even research where music was taught by classroom teachers as opposed to music taught by specialists. Findings have been consistent for different age levels, for different media, and for different researchers at different institutions. Test developers have also confirmed these findings.[1]

Freedman, at the Indiana University in 1972, attempted to move away from teacher-imposed emphasis on content in favor of a student-oriented learning-to-learn process.[2] The study dealt with teaching a secondary general music class for development of habits of inquiry, independence of thought, learning love for the subject, and personal growth and fulfillment through study.

Freedman hypothesized that teaching based on taxonomic levels of cognitive and affective domains in addition to other models of thinking will result in more meaningful learning and productive thinking. He further hypothesized that the teacher can set the classroom tone for productive thinking and that to attain such an atmosphere requires the uses of principles of "third force psychology" or "humanistic psychology." The investigator claimed that scales are ends in themselves and that

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[1] Leonhard and Colwell, "Research in Music Education," p. 7.

[2] Albert M. Freedman, "Implication with Suggested Applications of Selected Educational Theories and Taxonomic Modes for the Development of Productive Thinking in General Music Class in the Secondary School," Bulletin of the Council for Research in Music Education, No. 37 (Spring 1974), pp. 49-54.

symbols for pitch and duration are usually committed to memory at the lowest cognitive level, largely a mechanical basis, because of lack of personal involvement in discovering.

In Chapters III and IV, Freedman listed "Educational Models Which Foster Productive Thinking" and "Suggested Strategies" which included low pressure and relaxed approaches using student-selected music and activities. Later, however, he went on at length to cite ways to teach note durations, major scales, and intervals for students who are not "discovering," "learning to value," or "remembering knowledge." He admitted that student "personal involvement" and "establishment of meaning and transfer" were slow and that it could be done in a ten-minute lecture.

Freedman also did not take into account individual differences in the general music class. Certain basic tools are needed to accomplish certain tasks and such tools cannot be discovered inductively, although the induction method may be valuable in teaching for performance or in teaching for aesthetic judgment. Also, self-expression, understanding, and love of good music by the nonperformer were not considered in the experiment.

It was concluded that the hope that all students in the high school general music class could be trained to read notes, sing, or perform must be relinquished and that music must be related to the life situation of the student by showing relationships which exist between music and other disciplines.

In the introduction to a dissertation by Sisler, 1975, Case Western University, the author pointed to the emphasis today towards aesthetic education in place of the development of performance skills

and cognitive musical knowledge.[1] Because only a minority of schools implement the concept and because of the need for further research in the affective domain, i.e., feelings, reactions, attitudes, values, and carry-over, Sisler compared the relative effects of traditional general music class with performance experience on seventh-grade students. His purpose was to discover if participation in certain types of performing groups was stronger than other types in fostering musical perception. Band, orchestra, chorus, piano study, and private instrumental and voice lessons were compared to general music class experience.

Five null hypotheses were posed; a quasi-experimental design was employed. A static group of all enrolled seventh-grade students in band, orchestra, chorus, and general music in two arbitrarily chosen junior high schools from a suburb of Cleveland, Ohio, were compared. A post-test developed by Sisler was administered.

Conclusions indicated that no strong advantage existed in traditional performance members or the general music class members as far as the ability to perceive musical events. Piano study may have a positive influence on musical perception, but other private lesson experience did not appear to provide significant differences over non-lesson experience.

The study lacked randomization, and though Sisler's design utilized appropriate statistical procedures, analysis of covariance

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[1]Harvey Sisler, "Relative Effects of Traditional General Music and Performance Experience on the Ability to Perceive Selected Musical Events," Bulletin of the Council for Research in Music Education, No. 52 (Fall 1977), pp. 30-34.

combined with homogeneity of variance tests and internal t-tests, the lack of an independent variable precludes classification of this research as experimental research. The introduction was misleading because the investigator measured perception and not reaction, i.e., feelings, attitudes, values, and carry-over.

The automatic learning device as teaching-learning method. The most valuable use for the electronic computer to music education is as a storage system for bibliographical information to aid research,[1] but researchers have also looked upon the machine as a supplementary method for the traditional approach to music teaching.

The Feasibility of Computer Assisted Instruction for Instrumental Music by George Peters, 1974, and Design and Trial of a Computer-Assisted Lesson in Rhythm by Robert Placek, 1972, are two examples of studies which tried to establish the fact that the computer is a feasible tool for teaching musical learnings. How such findings will be utilized in the future for the purpose of teaching music remains to be seen.

Tatarunis in 1975, University of Boston, had success in an innovative approach with programmed instruction in the critical junior high school general music area.[2] The research attempted to determine whether programmed learning modules or the whole-class approach was more successful

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[1]The sophisticated system at the University of Illinois called Plato and the University of Georgia's newly built computer contain an exhaustive coverage of music information.

[2]Alphonse Michael Tatarunis, "The Effect of Two Teaching Methods Utilizing Popular Music on the Ability of Seventh Grade Students to Perceive Aurally and Identify Musical Concepts," Bulletin of the Council for Research in Music Education, No. 51 (Summer 1977), pp. 58-60.

in growth ability of seventh-grade students and which teaching mode had more positive effect on student attitude toward general music class. Popular music was used to aurally perceive and identify two selected elements of music: rhythm (accent, meter, et cetera) and form (introduction, coda, binary and ternary form). No attempt was made to make pedagogical suggestions for relating popular music to more traditional repertoire.

Two treatment groups were used. The experimental group utilized the self-paced, audio-tutorial program designed by the investigator. The control group worked with the general music teacher who used the whole-class mode of instruction. The experiment lasted for twelve class meetings. Population was a stratified random sampling selected from a white, middle-class town. Materials were pilot tested and revised prior to the study. Pretests and post-tests were used.

It was found that the experimental group had a greater increase in ability and retention and were able to perceive aurally and identify selected rhythm and form percepts better than the control group subjects. The data also provided evidence that the experimental group subjects had a greater positive shift in attitude, particularly the boys.

The major implication of the study was that individualized programs could be used as a device for standardizing the quality of music instruction. This has been a long-sought but impossible goal in face-to-face teaching due to the quality of variance among teachers.

The experiment warrants a larger-scaled replication because of the small and limited sample and specific social stratum. It was also too brief to determine a real change of attitude, but the investigator did

note the difficulty in obtaining permission to carry on the study, the problems of space, freedom, and cost. He also anticipated the possibility that programmed teaching-learning might lose initial appeal if made a regular part of the music curriculum.

The study was carefully conducted. The statistical procedures employed gave confidence to the results. Work with additional concepts beyond rhythm and form should be explored. Music education is lacking research about "what" and "how" students learn at different levels and what skills and concepts are needed before appropriate learning can take place.

Research on teaching problems. A 1956 survey by Peterson in which he sought information revealing major teaching problems and functional weaknesses preceded the large-scale music curriculum revision researches funded by the United States Office of Education.[1] Peterson's purpose was to identify and analyze current teaching practices and opinions of major problem areas. He pretested and revised a questionnaire to solicit two types of information. He sought data regarding respondents' training and experience, school size, the community, and the music department. He also sought opinions regarding the value of college training and goals of music teachers.

The sample was selected from a recommended list of outstanding public school practitioners who had graduated from major colleges approved by the American Association of Colleges for Teacher Education and the

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[1]Harold Peterson, "Problem Areas in Music Education," Bulletin of the Council for Research in Music Education, No. 24 (Spring 1971), pp. 44-48.

National Association of Schools of Music. Three hundred seventy-four questionnaires were returned from forty-two states. The data were tabulated and subjected to statistical analysis. Peterson also reported on ten interviews conducted in the northeastern part of the United States.

The findings identified three classes of problems: (a) teacher-student relationships resulting from music reading, testing, and changing voices; (b) relationships with other adults regarding scheduling and public relations; and (c) the teacher himself, i.e., objectives of performing groups, selection of materials, et cetera.

It was also found that though teachers favored offering courses in music literature, appreciation, and theory in high school, less than half reported having such classes. Most teachers learned about new materials through mail advertisements from colleges and local music stores. Magazine advertising, advanced courses, and recordings were of little value in selecting music.

Peterson concluded that teachers did not find that college training had prepared them for solving the problems met in student-teacher relationships and that teachers felt the need for practical administrative technique, plus training in personal relationships. Teachers needed to examine their own objectives.

The study shared the common concerns of today which is some measure of the tenacity of those problems. The sample of 374 teachers was not a representative sample from forty-two states. A more intensive sampling of a smaller area would have yielded more precise definition. There was only a superficial attempt to establish validity of the questionnaire. As previously mentioned, it appears that the most important thing about

the study was the fact that the problems of teachers discovered by Peterson in 1955-56 testify to their durability.

Research on Attitudes and Appreciation

James Standifer advised music educators in the early 1970's that most teachers were not adequately trained or emotionally ready for yourth attitudes towards the use of classical versus ethnic and youth music in the school curriculum.[1] He recommended that teachers cease their snobbery which alienates because of hypocrisy. Only the music itself, presented in an unbiased kaleidoscope, can provide students with the necessary skills to explore for similarities, differences, relationships, and cultivate ability to make decisions about it.

At the same time, Standifer said an attack must be lodged on ignorance and contempt for the past simply because it is past. Students must learn that color, age, ethnic background, or religion do not make something "beautiful." Schools do not exist to entertain but to educate, to expand minds, refine taste, discover and share insights, to broaden ability to judge critically, and to choose wisely.

Research findings on student attitudes and appreciation for the most part have resulted in negative disclosures. For example, Duerksen reported finding in 1967 that both preference and ability levels change little between high school and college.[2] He asked, "Is the only

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[1]James Standifer, "Music for Today's Youth," Maryland Music Educator, January-February 1971, pp. 13-36.

[2]George Duerksen, "A Study of the Relationship Between Perception of Musical Processes and the Enjoyment of Music," Bulletin of the Council for Research in Music Education, No. 12 (Winter 1968), pp. 1-8.

discrimination learned by a college music major a better liking for rock and roll?"

Noyes and Boyle, 1971, investigated the preferences for various types of music interests and activities for development of the general music class at the junior high school level.[1] A Musical Interest Inventory was developed from examination of general music textbooks and the teaching experience of both investigators. A pilot study was conducted using the Musical Interest Inventory with a class of eighth-grade students. The inventory was also submitted to several general music teachers for review.

Responses to four musical attitudes were listed as "very much," "some," "not at all," or "not sure." Part I listed general music class activities such as singing, listening, playing, composing, and moving to music. Part II listed activities in performance groups. The inventory was coded according to student, sex, grade, section, and music teacher. It was scored by machine. Primary analysis was in terms of the total group by sex and grade level for each of the sixty-four items.

The sample included all 2,381 seventh- and eighth-grade general music class students from four public school districts in Centre County, Pennsylvania. Fifty-seven percent of students were seventh graders. Forty-three percent of students were eighth graders. Fifty-two percent of students were boys; forty-eight percent were girls. No tests for statistical significance of differences were used. Interpretations were made on the basis of logical inference. Differences by boys and girls

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[1]William G. Noyes and J. David Boyle, "Musical Interests: An Inventory with Some Implications for Teaching," Bulletin of Research in Music Education, 3 (Spring 1972), pp. 4-9.

were slight. Girls were generally more positive. Differences in responses by grade were even less than differences by sex.

Test items relating to rock, soul, popular folk music, electronic music, musical shows, band, and solo piano and organ elicited the most positive responses. The majority of respondents indicated "not at all" in response to listening to symphony orchestras and opera. Classroom instruments eliciting the most favorable responses were guitar and drums.

Least favorable of "creating" activities were creating harmony parts by singing, rhythmic compositions using classroom sounds, and harmonic accompaniment to melodies. Lives of composers, history of music, how music is made, how music and other arts are related, and instruments of the band and orchestra were activities liked "not at all" by more than forty percent of respondents.

The most favorably received activities under "moving" to music were dancing to rock and modern dancing. Folk dancing was the least well received. The "special" activity eliciting the most favorable responses was making tape recordings. Nearly fifty percent of respondents indicated they would like this activity "very much." Least favorably received "special" activity was watching film or filmstrips about music and playing in an orchestra.

The investigators suggested that generalization for students in other school districts was not warranted but that teachers should weigh carefully student interests and correlate rock music to music activities not favorably received. "If the activity is important," they said, "make it attractive so students can be won over."

A limited English study by Dyson in 1974 showed no statistical significance but did confirm a correlation among personality variables, intelligence, experience, interest, and enjoyment.[1] Dyson tested fifty-seven unselected children from three classes at two Hertfordshire schools. Ages ranged from thirteen to fourteen years. Subjects' homes were of good socioeconomic and intellectual status. By reason of the theory that the musician personality profile was unusual and a combination of factors, the study used the 1970 edition of the Cattell Personality Inventories for its Sixteen Persona[illegible]y Factor Questionnaire. High homogeneity and limited sampling may have affected results of this study but likenesses and similarities of foreign adolescents when compared to American adolescents do show interrelationships which give world-wide music teaching some deeper insights.

Summary

What Was Done

This review scrutinized aspects of music education literature and research pertinent to the Music Profile topics of investigation. Topics included philosophy, curriculum, instruction, general music class, attitudes, and problems.

As is true in education research in general, many of the inadequacies found in music education research are those of validity,

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[1]Rosamund S. Dyson, "The Relationship Between Musical Abilities and Certain Personality Characteristics in Secondary School Children: A Pilot Study," Bulletin of the Council for Research in Music Education, No. 50 (Spring 1977), pp. 11-18.

reliability, nonsystematic, and short-term experiments which give an unsubstantiated character to the effort and often derive trivial results. Replication of well-designed studies would verify findings and furnish knowledge for enduring unsolved problems.

Much of the research contained in this review could be classified as philosophical or descriptive research. Though philosophical studies are subjective and do not use empirical methods, they do identify, define, clarify, and synthesize theory and essential goals which delineate areas of activity and levels of achievement for students to experience. Such research serves an educational purpose. It must be judged in terms of its logic and sequence and for what can be implied to existing conditions. The purpose for descriptive studies is to focus attention on prevailing conditions in order to contrast, compare, and interpret the development of the specific phenomena.

Recognizing the need for intensification of controlled research in music education, Erwin Schneider and Henry Cady at the Ohio State University in 1964, with the support of the United States Office of Education, undertook an immense bibliographic project entitled Evaluation and Synthesis of Research Studies Relating to Music Education. They found in the body of research covering the period 1930-62 that eighty percent of studies were musical compositions and essays and that only twelve percent of the graduate music education institutions produced sixty percent of those research studies.

As a remedy, a conference was convened at the Ohio State University in 1967 to suggest criteria for research and to discuss concepts concerning the meaning of quality in research. Similar conferences sponsored by the

Music Educators National Conference in 1968-71 also prepared participants for experimental research methodology in curriculum development and in evaluation.

Petzold, in a review of Dissertation Abstracts from 1952-62, found that seventy percent of the music education dissertations catalogued were survey studies concerned with materials and courses of study. Thirty percent were experimental disputations, hypotheses examinations of teaching-learning situations, or test development modifications, all of which were lacking in scientific proof.[1]

The change by 1963 to greater scientific investigation of problems in music education research studies was noted by Allen Britton, music historian at the University of Michigan. He concluded that this fact would have an effect on the nature of music teacher education programs. He questioned whether too much emphasis on the behavioral sciences would interfere with the training of sensitive musicianship. Britton said that scientific investigation did not have complete power to solve all music education problems and that results of most scientific investigation were best understood by and most applicable to scholars and the few specialists. Britton believed the music educator-artist would do best to persevere in research of ethnological studies and in research on human feelings.[2]

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[1]Robert Petzold, "Directions for Research in Music Education," Bulletin of the Council for Research in Music Education, No. 1 (1963), pp. 18-24.

[2]Allen Britton, "Research in the United States," Journal of Research in Music Education, 17 (Spring 1969), pp. 108-111.

Proposed Projects for Further Investigation

A Research Committee of the Pennsylvania Music Educators Association in 1977 identified current problem areas for improvement and further research in music education. In brief, some of the problems were:

What are the effective strategies for convincing communities and boards of education of the positive values of school programs in the arts to the total curriculum? Can the language arts relationship be developed without diminishing the importance of music and the mastery of specific music skill? How often should instruction be scheduled? How can quality music programs be financially maintained?

What are reasonable goals in the K-12 music program? Should programs for special education students or the gifted be a separate entity or part of the regular classroom? How can we encourage singing in the intermediate grades and counteract negative attitudes in the junior high school grades which appear to be seeping downward? Are there other valid approaches to teaching sight-reading which would avoid conventional systems of notation?

What is the role of music in continuing education? What kind of high school performing groups will lead to greater post-high school participation? Should performing group rehearsals be held during the school day?

To what extent can student appreciation of music be measured? How can subjective and objective instruments of evaluation be developed for arts education?

What personality factors contribute to success in the music education profession? Is teacher education relevant?

How the Present Study Relates to the Literature

Of the previous literature, three specific research projects served as vanguard and stimulus to the investigator of this study. These projects were essentially philosophical, rather than functional theses. For the most part, they explored discrete aspects or issues of music education.

The first of these studies was the Yale Curriculum Project of 1963 which acknowledged the isolation of music education from general education and implemented improved curriculum instruction for all students in the schools. The second project, by the Centeral Midwestern Regional Educational Laboratory, prefaced philosophical concepts for an aesthetic curriculum. The third important project was the innovative approach to a junior and senior high school general music curriculum manifested by Bennett Reimer.

The present status study of secondary music education in Pennsylvania in some ways anticipated the first national status study which measured secondary music education progress throughout the United States. This evaluation conducted by the Education Commission of the States indicated concern for music-learning techniques, concern for indifference and the low priority given to music in schools, and concern for the lack of public knowledge and understanding about music philosophy, curriculum, and achievement, even at the local level. As part of the conclusion of

the national assessment, the committee suggested further examination of more restricted areas or regions and sub-populations due to insufficient research endeavors in the past.

The present survey and study has responded to that deficiency. Scientific methods were applied to program variables of four categories of schools within the Commonwealth of Pennsylvania secondary educational system so that current music education practices and problems could be contrasted, compared, interpreted, and concluded among the accredited and nonaccredited public and nonpublic schools of the state.

The following chapter will analyze and describe the collected data and information in order to satisfy the twenty-two research questions proposed as the basis of the research.

Chapter III

METHODOLOGY

What differences exist in secondary music education practices and problems among accredited and nonaccredited public and nonpublic schools in Pennsylvania? Is there a relationship among music program variables in reference to the music teacher, philosophy, curriculum and instruction, the general music class, instrumental performance groups, vocal performance groups, assessment, and outcomes? The twenty-two research questions and responses generated by the above topics established the research methodology.

To respond to the statement of the problem, a survey of the practices and problems of secondary music education in Pennsylvania schools was conducted. The investigation looked at eight factors: The Music Teacher, Philosophy, Curriculum and Instruction, The General Music Class, Instrumental Performance Groups, Vocal Performance Groups, Assessment, and Outcomes. The following research questions were developed to examine the status of accredited and nonaccredited music programs in public and nonpublic secondary schools:

1. Are there differences in the availability of paraprofessional assistants and supervisors?

2. Are there differences in opportunities for departmental meetings?

3. Are there differences in teacher (a) goals, (b) philosophical models, and (c) sequential instruction?

4. Are there differences between the compatibility of the overall school and community philosophies and the music educator's philosophy?

5. Are there differences in the availability and utilization of instruction guides?

6. Are there differences in (a) opportunity for program innovations, (b) consideration of individual student levels and abilities, and (c) student-teacher planning?

7. Are there differences in (a) kinds of evaluation, and (b) use of standardized tests as practiced by music teachers?

8. Are there differences in the adequacy of (a) spatial provision for small and large groups, (b) materials, (c) use of television, and (d) use of community resources?

9. Are there differences in the opportunity for general music or music electives for every student in every grade?

10. Are there differences in the average size and frequency of general music classes?

11. Are there differences in percent of students involved in instrumental groups?

12. Are there differences in (a) frequency, and (b) number and kinds of instrumental performances?

13. Are there differences in percent of students involved in choral groups?

14. Are there differences in (a) frequency and (b) number and kinds of vocal performances?

15. Are there differences in the ability of students to sight-read musical scores?

16. Are there differences in the correlation of music to the general school curriculum?

17. Are there differences in types of programs?

18. Are there differences in the opportunity for music teacher conferences with guidance counselors and teachers of other departments?

19. Are there differences in the kinds of problems expressed by music teachers?

20. Are there differences in what students like best about their music programs?

21. Are there differences in students' understanding about aesthetic insight and response?

22. Are there differences in student, community, faculty, and administrator attitudes about their specific music programs?

Design of the Study

The succeeding explanation of the procedures and techniques of the study particularizes and recounts the course of action in the comparison and interpretation of characteristics of secondary music education in Pennsylvania. Research techniques were carefully chosen to produce relevant and sufficiently refined data. The findings and conclusions resulted from the procedures and techniques.

It was determined that a descriptive study would be the most appropriate type of design for the nature of the data to be collected on

the research sample. The design was simple but served the purpose of the study.

Data collected to answer the twenty-two research questions were more than adequate in scope and depth. Because of precautions taken before and during the study to reduce error, the information which resulted was precise and logical so that certain aspects of music programs could be inferred.

Personnel and Facilities

The implementation of the study did not require additional personnel or facilities.

Procedure

The investigator resolved to use several statistical procedures in the testing of the research questions. One of the most appropriate measures for describing the statistical significance of sample differences was the nonparametric chi-square test. A comparison of percentages of other characteristics of the four research groups was also applied. Descriptions of the tabulations utilized tables to exhibit quantitative data. Qualitative data were presented in the text.

In the analysis of the research data, it was necessary to determine whether the observed sample differences were population differences or chance variations expected among random samples of the sample population. Also, because data were classified into categories, it was important to know which of the populations were most alike and which were most different.

The study required statistical procedures that could test for the significance of differences among the four independent groups or samples. The chi-square test was an appropriate test for comparing observed frequencies with the theoretical frequencies that might have been expected. The chi-square test may be used with nominal category data.

Because of the nature of certain data, categories, when not sufficiently large in number, are sometimes combined if they have a common property so that fewer than twenty percent of the cells have expected frequencies of less than five, and no cell has an expected frequency of less than one. This was done, for example in Table 22, page 97, so that the chi-square test could be meaningful.

Two approaches for the chi-square test were applied. Where the data resulted in proportions for each group, the shortcut formula for chi-square as calculated by Tate and Clelland was used.[1] All other calculations utilized the traditional formula as found in Siegel.[2]

Method for computing the chi-square test for independent samples. Differences between each observed and expected frequency, were squared and divided by the expected or theoretical frequency. The sum of these quotients was chi-square. It then had to be determined if the proportions were significantly different. The probability or significance of

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[1]Merle W. Tate and Robert C. Clelland. Nonparametric and Shortcut Statistics. (Danville, Illinois: Interstate Printers and Publishers, Inc., 1957), p. 106.

[2]Sidney Siegel. Nonparametric Statistics for the Behavioral Sciences. (New York: McGraw-Hill Book Company, Inc., 1956), p. 175.

the observed value of chi-square was given in a table for levels of significance. Values were given in levels of confidence. The larger the chi-square, the lower the probability. A wide divergence between expected and observed frequencies at the five percent level of confidence would probably result from sampling fluctuations in not more than five cases in a hundred. If the probability was less than .05, the result indicated significant differences.

If significant at the one percent level of confidence, the divergence would probably result from sampling fluctuations at only one in a hundred cases. Remaining descriptive research question data of the study were statistically described in percentages.

Population and Sample

Proper sampling, an element of good research, involved the selection of a given number of persons representative of a defined population by means of the theory of probability. The sampling had to take into account different types of schools, different sized communities, and different geographical areas.

The defined population. The population from which the sample of the study was drawn was limited to Pennsylvania music educators in all public and nonpublic junior and senior high schools, including grades seven to twelve. All sixty-seven counties of the Commonwealth were represented.

Participation in the survey took place in the second semester of the 1974 school year. Some concert observations, as part of phase two of the study, were made during the first semester of the 1975 school year.

Criteria for selection. The 1973-74 Pennsylvania Department of Education Directory was used for selection of the subjects because it accurately listed all public and nonpublic schools of the state. Two other categories of schools within the school system were used. They were the accredited and nonaccredited categories.

The accredited schools as listed in the Middle States Association Membership Directory were denoted by the researcher in the Pennsylvania Education Directory. Then schools from the four specific categories, the public, nonpublic, accredited, and nonaccredited groups, were randomly selected.

Stratified sampling assured equal proportions of homogeneous samples for comparing the various subgroups. Extraneous sources of error were held constant in the process of selection of the subgroups by systematic consideration of different sized schools, geographical location, and urban, suburban, and rural characteristics. Because only small differences were anticipated among the groups studied, the largest sample, approximately fifty percent of each of the four categories, was used to insure less error.

Although correspondents were basically volunteers, which might preclude results applicable to the general population, subjects were representative because of the commonality of most schools. Teachers and teenage pupils in one area are very similar to teachers and students in other areas. Consequently, similar school music programs are demanded.

The questionnaire was administered to 429 music educators. Data were obtained from 239 respondents. Two hundred twenty-three questionnaires were fully answered. Seven nonpublic schools reported no music

programs. Nine schools replied to the request for the findings of the study but did not return the questionnaire.

The distribution of returned questionnaires represented a diversified population for each of the four categories. One hundred thirty-six questionnaires were received from public accredited schools; thirty-eight were received from nonpublic accredited schools. Thirty-eight questionnaires were received from public nonaccredited schools; eleven from nonpublic nonaccredited schools.

The number of returns from each category represented approximately one-fourth of each subgroup except for the nonpublic nonaccredited schools. The under-representation of the latter group could be a condition to bias the sample. Nevertheless, the fifty-six percent return of the net mailing did represent a broad cross-section of the professional interests and practices of Pennsylvania school music departments.

Reliability of the sample. Erdos credited sample reliability to an adequate number of subjects. The more representative the sample, the more general significance he gave to the findings. He prescribed a fifty percent return as indicative of a good mail survey return.[1]

The portion of the school population of this study can be considered to be representative and sufficiently free of bias because of adequate size and regional distribution. In addition, the stratified random sampling was conducive to reliability and enabled the researcher to generalize findings beyond the sample studied.

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[1]Paul Erdos, Professional Mail Surveys, (New York: McGraw-Hill, 1970).

Data Instrumentation

To test the twenty-two research questions pertaining to practices and problems of secondary music education for perceptible differences and relationships among the four groups of schools, two measuring instruments were used. A Secondary School Music Profile and concert observations were the devices employed to obtain the descriptive data.

Description of survey procedure. It was necessary to draft the survey measuring instrument. An objective inventory was compiled, tested, and revised, consisting of sixty-eight items under eight topics or sections which categorized the information. Items were developed to measure specific aspects of the research questions.

The eight titled Profile topics were divided in the following manner: I The Music Teacher, eleven items were included in this category; II Philosophy, contained six items; III Curriculum and Instruction, comprised fifteen different items; IV Population Information and the General Music Class, had nine items; V Performance Groups--Instrumental, contained nine items; VI Performance Groups--Vocal, comprehended six items; VII Assessment, included nine items; and VIII Outcomes, constituted the three final items. The eight and one-half by thirteen inch, four-page Profile was folded like a newspaper. The most expensive offset process of duplication was used for quick and easy reading and to give the material significance.[1]

Questions elicited brief, factual information to minimize bias. Questions were sequential and phrased in a manner which permitted

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[1]The Music Profile is displayed in the appendix on page 142.

respondents to standardize responses by checking and circling items. Some questions afforded a number of alternate answers to permit accurate response. Several questions had more than one part. Questions tried to avoid attitudinal involvement, but, at the end of the survey, space was provided for comments and free response. An attempt was made to provide clearly stated directions.

No psychological variable was produced by the administering technique since answers to questions were self-mailed and anonymous. Teachers could express true feelings about problems and needs. The likelihood of volunteer bias and false or exaggerated replies was removed. Questionnaires were addressed to school superintendents. It was requested that they give the Profile directly to the proper personnel who in turn would be obligated to reply.

A cover letter to the school administrator explained the purpose, importance, and value of the study and gave information about the return of the Profile. Notes and correspondence from many school administrators showed readiness and willingness to help and the desire to be alerted to information about secondary music programs.

Included with the cover letter and Profile was a self-addressed, stamped return envelope and a printed, stamped postcard which offered to send the respondent a copy of the results if the material was promptly returned. A follow-up postcard was sent after two weeks as a reminder for delayed questionnaires. After an elapse of another two weeks, a second follow-up postcard was sent as final reminder. This

helped to increase the percentage of returns.[1] Assembling and addressing of the survey-mailing was accomplished by two senior, teacher relatives.

Timing. The Profile was sent during March 1974 to coincide with spring vacation so response could be made before the busy spring concert and graduation season. The end of the school term provided a good cut-off date.

Procedure for quantifying. After all the questionnaires were in, the percentage of obtained replies was checked. Satisfactory percentage of returns was due to maturity level and homogeneity of the groups.

The next step was to read subjects' comments and invitations for visitations and then arrange schedules for concert observances. After that stage, the questionnaire was checked item for item for analysis and interpretation.

Provisions for reliability. The first consideration for ascertaining reliability was the multiplicity of survey items. The more items tested, the more reliable the instrument. The comprehensive Profile was able to show the variety and quality of music programs in the various school groups and reflect differences in programs. Also, opportunity was given for inclusion of respondents' ideas and suggestions. Only a few minor suggestions were made for improving the instrument. Most respondents were kind with their praise.

Tests were numbered and color coded according to type of school. A blue colored Profile was used for accredited schools. A buff colored

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[1]Please see appendixes A and B, pages 140 and 141 for mailing specimens.

Profile was used for nonaccredited schools. Non-responding individuals could be identified because of the coding. There was uniformity in administration and in the method of recording. The investigator tabulated and coordinated the tests manually. A systematic scoring routine was set up.

The procedure was to tally each page separately for each of the four subgroups. Results were checked at different points in the tabulating to insure accuracy. Each tallied master sheet was totaled as completed to simplify lengthy summation and for minimum chance of error. Though the survey was intended for efficiency in quantification and analysis, the unexpected handwritten marginal responses of zealous respondents made the tabulation tedious. The quantifying of information was converted to tables and text.

Validity of the measuring instrument. Since the interpretation of the research hinged on the validity of the data gathering instrument, the following procedures helped to insure that the type and content of the data were pertinent to the purpose of the project. First, the questionnaire was constructed with the use of guidelines, concepts, and standards set forth in the Evaluative Criteria for Evaluation of Secondary Schools by the National Study of Secondary Schools. Several state manuals and secondary curriculum guides were also reviewed and evaluated with the empirical experience of the investigator. Second, the final form was sent to twenty individuals from other schools to be pretested.

Safeguards for human factors and bias. The accuracy of teacher reporting was important to the evaluation of the study. Cooperation of school administrators reinforced teacher respondents who had the information

and expertise. Most teachers wanted to participate for personal interests. They were dedicated, insightful adults who recognized the importance and value of the material. There was no reason for bias.

After the closing date for the return of the questionnaire, the time schedule for completion of the study was necessarily delayed due to circumstances beyond the researcher's control. Interference encountered with the project could be considered an extraneous variable but final results were not essentially affected.

Data information disclosed how the sample distributed itself for the questionnaire items. Statistics required as a result of the study are of concern and interest to the total universe of school music programs in Pennsylvania. The Profile was able to sufficiently discriminate to meet the needs of the planned research and to describe the professional situation.

The field experiences. A second research treatment was the observation of eleven secondary school concerts with subsequent personal interviews. Observational data focused on comparing the range of differences and relationships of the performance practices of the various school categories.

Observations effected by the researcher were not structured because of the unrepresentative nature of the response. Appointments were arranged according to invitations which resulted from the open-ended suggestion at the end of the Profile.

The eleven spring and winter concerts were tape recorded and photographed with the permission of the directors. The cassette recordings and photographs augment the questionnaire information and help reduce the

effect of observer bias as to what actually took place. Sample concert programs have been included.[1]

There was not a sufficiently large number of sampling observations due to the limitation of invitations. But, the concerts observed gave important insights into the nature of performance groups. Collected samples illustrated similarities and differences among a variety of school types. The importance of the observations to the research was for verification of the variety, quality, and sincerity of the presentations. Innovative devices with audio-visual media, plus other facilities, were accessory performance expressions in some of the concerts.

There was no danger of observer bias because the observer was unknown to the subjects. A choice of dates was given for most concerts. Subjects did not know when they were being observed. No formal plan of evaluation was undertaken, but, on the basis of a three-part rating scale, the observer considered seven performances excellent, three performances above average, and one performance average. The observed performances included one large city school, three large township school systems, three private nonparochial schools, a large Catholic boys school and its counterpart, a separate girls school, a medium-sized mixed Catholic high school, and one small private Protestant high school.

The field experience as phase two of the research was an aesthetic, psychological, and pedagogical adjunct to the investigation of secondary school music practice. Reference added enlightenment to the study.

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[1]Concert programs, photographs, and cassette tape recordings are part of the dissertation file. Please see appendix D, page 146.

Observations were not intended to be a scientific instrument. Validity of what was observed was established first by the director's response to the questionnaire itself, and then by observer examination of the curriculum guides when available, by observance of school facilities, classrooms, auditoriums, school size, budget factors, and the personnel who were audited.

Data Collection

Care was exercised to detail the major method of data collection under the previous heading "Data Instrumentation" so that the study might be easily replicated at some future time. Emphasis was put on the description of the eight-part Secondary School Music Profile and the uniform method of tabulation and scoring which were applied. Forethought and circumspection were also exercised in analyzing and interpreting the research results. The review of literature and research, assembled for Chapter II, which gave logic and sequence to the study also played a significant part in the process of the data collection. Observational treatment of school concert programs and classroom contiguities provided the last phase of the accumulation of pertinent material.

Data Analysis

The description and interpretation of the characteristics of the accredited and nonaccredited public and nonpublic secondary schools of the study proceeded from the analysis of the collected data of all subject responses. Evaluation and presentation of the findings pertinent to each research question was predetermined by the sixty-eight items categorized in the eight topics of the questionnaire. The questionnaire

topics which covered accepted and appropriate aspects of secondary music programs included the music teacher, philosophy, curriculum and instruction, the general music class, instrumental performance groups, vocal performance groups, assessment, and outcomes.

In the assembling of and writing about the material, every effort was exercised to insure minimum error. The singular effort of the investigator to administer, hand-score, and tabulate the survey was a factor in favor of analysis reliability. General homogeneity of subjects' comments was another factor which favored the validity of the survey procedures.

The music teacher. Comparison of responses for research question one showed no significant differences among the four groups of schools in the availability of paraprofessional assistants and supervisors.

Tables 1 and 2 show how responses were distributed as to music supervisory personnel. Table 3 shows no significant differences in the distribution of paraprofessionals available to assist in the school music departments. Tables are exhibited on pages 79 and 80.

To the survey item which asked how paraprofessionals were used to assist in the music departments, respondents listed elementary music teacher aides, instrumental instruction, marching band and drill team assistants, accompanists, musical production rehearsal aides, and assistant record librarians.

Research question two sought differences in opportunities for departmental meetings. Most respondents indicated that no regular meetings were scheduled. In the situations where meetings were held on a regular basis, monthly meetings were most common for all schools. Table 4 illustrates the distribution of respondent replies on page 80.

Table 1

Numbers of Schools with Music Department Coordinators or Chairpersons

Coordinators or Chairpersons	Schools			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Full time	11	3	2	0
Part time	73	19	17	4
Does not apply	52	15	14	7
Total	136	37	33	11

Note: Where totals do not correspond to previous stated divisions of total survey returns, i.e., 136 for accredited public schools, 38 for nonaccredited public schools, 38 for accredited nonpublic schools, and 11 for nonaccredited nonpublic schools, it is indicated that some individuals did not respond to every survey item.

Table 2

Proportions of Schools with Coordinators

Coordinators	Schools			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Proportions	61.8%	59.5%	57.6%	36.4%

The value of χ^2 was 2.75, with 3 degrees of freedom, probability $>$ .05. There is no significance at the .05 level.

Table 3

Numbers of Schools that Employ Paraprofessionals in the Music Department

Paraprofessionals	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Employed	15	4	9	0
Not employed	120	34	29	11
Total	135	38	38	11

$\chi^2 = 6.23$, df = 3, $p > .05$.

Table 4

Percentages for Frequency of Music Department Meetings

Frequency of Meetings	Percentages			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Weekly	10.7	11.1	9.1	-
Monthly	40.5	27.8	31.8	18.1
More often than weekly	5.4	5.6	9.1	-
No regular	37.4	33.3	31.8	36.4
Never	6.0	22.2	18.2	45.5
Total	100.0	100.0	100.0	100.0

Supplementary data on the music teacher typified most teachers with six to fifteen years of experience or over, in each of the four classes of schools. There were no teachers with less than the bachelor's degree in the accredited public schools. In the same group, most teachers had obtained the master's degree. Many teachers reported credits beyond the master's degree. Three teachers had earned the doctorate.

In the nonaccredited public schools, there were no teachers with less than the bachelor's degree. The largest group of teachers fell into this category. One doctorate-equivalent degree was heralded. Two teachers had less than the bachelor's degree in the accredited nonpublic schools but the majority of teachers of the group had obtained the master's degree. In the nonaccredited nonpublic schools, it was reported that two teachers had not obtained the bachelor's degree; most teachers were in the bachelor's-degree category.

Only thirty teachers were found to be working on a higher degree in the accredited public schools. Nine teachers sought advancement in the nonaccredited public schools, twelve in the accredited nonpublic schools, and five in the nonaccredited nonpublic schools. Respondents from all four school groups indicated participation in similar growth opportunities. Most common experiences were in-service meetings, the Music Educators National Conference, the Pennsylvania Music Educators Association, and the Pennsylvania State Education Association. The Independent School Teachers Association and several Catholic music educators associations were frequently listed by the nonpublic school teachers. Teachers also indicated membership in professional music groups and honorary organizations.

The item which sought information about participation in teacher evaluation disclosed all four groups of schools designating "always" and "sometimes" most often. Twenty-three accredited public school teachers checked "never," sixteen said "not necessary." One teacher admitted never having been evaluated.

In the nonaccredited public schools, six teachers reported no opportunity to participate in their evaluation, five said it wasn't necessary, one teacher responded "never" in the accredited nonpublic group, five said it wasn't necessary. The nonaccredited nonpublic group indicated complete opportunity to participate in teacher evaluation.

Philosophy. Research questions three and four explored differences in (3) teacher goals, philosophical models, and sequential instruction; and (4) compatibility of those objectives and theories to the overall school and community philosophies. A common theme of teacher philosophy emerged in three of the four types of schools: the accredited public, nonaccredited public, and accredited nonpublic. Number one goal of these school categories was "quality or championship performance" and "creative applied music experiences." The nonaccredited nonpublic schools tended to be more altruistic in their most frequently stated choice. "Musicality" as a goal was tied with "motivation and personal potential development."

The second most recurring goal for the accredited public schools was "opportunity of participation for all students in all grades, K-12." The nonaccredited public and accredited nonpublic schools agreed the goal of "exposure and understanding of various styles and periods of our musical heritage" should be of second importance. The second most

frequently listed goal for the nonaccredited nonpublic group was "performance."

"Exposure to all the facets of music and music literature, including varieties of cultures, styles and periods," and "interest, joy, and good attitude" tied for the third place goal of the accredited public schools. "Aesthetic sensitivity, development of musical values, expanded taste, and continuance of interest" were the third place goals of the nonaccredited public school teachers. Teachers of the accredited nonpublic schools claimed "musicality and basic skills" to be the third top goal, while the nonaccredited nonpublic school music teachers placed "aesthetic sensitivity" as their most popular third place goal.

Thirty-one percent of the accredited public school teachers claimed to have philosophical models; sixty-nine percent admitted they had none. Twenty-nine percent of nonaccredited public school teachers said they had philosophical models; seventy-one percent said "no." The accredited nonpublic teachers voted thirty-five percent "yes;" sixty-five percent "no." The nonaccredited nonpublic school teachers did not agree with these patterns. They specified sixty percent "yes" and forty percent "no."

A similarity of endorsed philosophical models was prevalent in all groups of schools. The Music Educators National Conference was a frequent choice, as was the Evaluative Criteria for Evaluation of Secondary Schools. Several well-known music educators including Machlis, Reimer, Kodaly, and Orff were named as model images. Various nonpublic schools mentioned theological canon as code and model.

The item pursuing sequential educational planning as philosophical concept was answered most frequently by "some coordination." Excepted reply most frequently made by the accredited nonpublic schools was "no coordination." Table 5 illustrates percentages of correspondents' replies.

Table 5

Percentage Distribution of Sequential Music Program Planning

Frequency of Coordination	Percentages			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Much	30.1	29.0	11.7	18.2
None	16.2	10.5	41.2	27.3
Some	53.0	60.5	26.5	45.4
Not necessary	0.7	-	20.6	9.1
Total	100.0	100.0	100.0	100.0

Research question four concerning compatibility of the music educator's philosophy to the school and community philosophies was answered overwhelmingly in the affirmative for agreement with school philosophy. Responses were almost as positive for agreement with community needs. Apportionment of these percentages are given in Tables 6 and 7. All respondents considered their philosophy contemporary and in accord with societal trends.

Table 6

Percentage of Compatibility of Music Educator Philosophy with School Philosophy

Compatibility	Percentages			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Yes	92.1	97.1	91.9	90.9
No	7.9	2.9	8.1	9.1
Total	100.0	100.0	100.0	100.0

Table 7

Percentage of Compatibility of Music Educator Philosophy with Community Needs

Compatibility	Percentages			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
Very well	69.0	39.5	67.6	72.7
Fairly well	29.5	55.3	32.4	27.3
Not at all	1.5	5.2	-	-
Total	100.0	100.0	100.0	100.0

Curriculum and instruction. Research question five considered differences in availability and utilization of instruction guides. Statistical application of the chi-square test showed no significant differences for grades nine and ten. Significant differences were identified in grades seven and eight because of low proportions of guides for the nonpublic schools. There were also significant differences for grade eleven

because of low proportions of guides for the nonpublic nonaccredited group. Significant differences were in evidence for grade twelve because of low proportions of guides in the nonaccredited schools.

Table 8

Numbers and Percentages of Schools with Instructional Guides for Secondary Music Classes

Grade	Schools									
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic		X^2	P
	N	%	N	%	N	%	N	%		
7	90	71.4	27	87.1	8	25.0	4	40.0	34.12	<.001
8	90	71.4	25	80.6	9	28.1	4	40.0	27.41	<.001
9	78	61.9	17	54.3	20	62.5	6	60.0	0.14	N.S.
10	76	60.3	13	41.9	14	43.8	3	30.0	1.86	N.S.
11	77	61.1	13	41.9	16	50.0	2	20.0	2.29	<.02
12	78	61.9	7	22.6	17	53.1	3	30.0	17.67	<.001
Total	126		31		32		10			

As to the utilization of instruction gudies, the consensus was for "optional" use, but in the accredited public schools almost as many teachers checked "carefully followed" as that of "optional." Existent differences in schools for opportunities for program innovations, consideration of individual student abilities, and for student-teacher planning were the three components of research question six. Teachers in all four groups unanimously agreed there was opportunity for innovation. Consideration for various levels and abilities of students was also positively signified. Typical answers affirmed "regularly."

Student-teacher planning of programs appeared to be more conditional. Tables 9, 10, and 11 symbolize the information which answered research question six.

Table 9

Percentages of Encouraged Teaching Innovations

Innovations Encouraged	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	88.6	86.1	89.2	100.0
No	11.4	13.9	10.8	-
Total	100.0	100.0	100.0	100.0

Table 10

Percentages Representing Consideration Given to Individual Student Abilities

Consideration of Abilities	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Regularly	65.9	68.4	64.9	81.8
Hardly at all	6.7	7.9	5.4	-
Desirable but conditions do not permit	27.4	23.7	29.7	18.2
Total	100.0	100.0	100.0	100.0

Table 11

Percentages Indicating Student-Teacher Planning

Student-Teacher Planning	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	6.7	18.4	13.9	9.1
Sometimes	76.3	65.8	61.1	81.8
No	17.0	15.8	25.0	9.1
Total	100.0	100.0	100.0	100.0

Evidence showed all teachers practiced a combination of large group and small, teacher-guided group instruction.

Research question seven postulated class evaluation techniques and the use of standardized tests. Results showed that most teachers used a combination of evaluation techniques, though the accredited nonpublic school teachers made use of more informal techniques. Most popular grading system was variations of A, B, C, D, E, and F. Another system with concordant teacher approval was an arbitrary grading system according to achievement, attitude, attendance, contracts for projects, and improvement. Some teachers indicated a pass-fail system, others said "every one passes," and, in some instances, teachers replied "no grades given."

As to use of standardized tests, the majority of responses stipulated "no." Where teachers specified use of standardized tests, their maintained purpose was for performance group aptitude, both instrumental and vocal. Tests were also used for career and advanced placement

examination. A few teachers used standardized tests for determining musical achievement. In several nonpublic schools, piano specialist teachers tested with the use of the Piano Teacher National Auditions Test.

Research question eight inspected spatial differences, teaching materials, and supplemental class resources. Surprisingly, most teachers considered facilities adequate to accommodate various sized group activities. They also indicated that instructional materials were up-to-date. Availability of textbooks was in evidence. Silver Burdett publications appeared to be the preferred series of textbooks. Elementary Harmony by Ottman was the most often cited theory book. For appreciation, teachers repeatedly denoted the books of Joseph Machlis. Two teachers proudly asserced they had written their own textbooks. Piano specialists in certain nonpublic schools divulged the use of the Syllabus of the Piano Teachers National Guild.

Use of television was negatively indicated while response to use of community resources was almost equally split "yes" and "no." Other community resources most frequently identified as teaching expedients were church concerts and use of church organs for instruction, the offerings of local colleges, universities, and musical academies or institutes, local artists, libraries, museums, and television and radio stations.

Tables 12 through 16 illustrate the distribution of the data for question eight.

Table 12

Percentages Exhibiting Satisfaction in School Facilities

Adequacy of Facilities	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	81.5	80.6	75.0	72.7
No	18.5	19.4	25.0	27.3
Total	100.0	100.0	100.0	100.0

Table 13

Percentages Exhibiting Teacher Rating of Instructional Materials

Instructional Materials	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Recent	74.3	70.3	73.0	54.5
Difficult to obtain	21.3	21.6	24.3	36.4
Outdated	4.4	8.1	2.7	9.1
Total	100.0	100.0	100.0	100.0

Table 14

Percentages Exhibiting Teacher Use of Textbooks

Textbooks	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	64.6	63.2	73.0	72.7
No	35.4	36.8	27.0	27.3
Total	100.0	100.0	100.0	100.0

Table 15

Percentages Exhibiting Teacher Use of Television

Television	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	43.3	26.3	16.7	36.4
No	56.7	73.7	83.3	63.6
Total	100.0	100.0	100.0	100.0

Table 16

Percentages Exhibiting Teacher Use of Community Resources

Community Resources	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	54.7	43.2	51.4	50.0
No	45.3	56.8	48.6	50.0
Total	100.0	100.0	100.0	100.0

The general music class. Data analysis of topic four of the Music Profile supplied information to compare differences in opportunities for general music class and music electives for every student in every grade, in response to research question nine. Reported music opportunities for every student in every grade affirmed that most students had opportunity but there was some denial. Table 17 shows how responses were dispersed.

Table 17

Percentages of Provision for Music Opportunity for Every Student

Denial of Opportunity	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
No	73.9	68.6	60.5	66.7
Yes	26.1	31.4	39.5	33.3
Total	100.0	100.0	100.0	100.0

Teachers who specified there was denial of opportunity for certain students gave accelerated-student scheduling and vocational-technical student scheduling as reasons. Ninth- and eleventh-grade students were listed repeatedly as other students who were denied music class opportunity.

A comparison of responses indicating grades where general music class was required is shown in Table 18.

Table 18

Percentages Showing Grades Where
General Music Class is Required

Grade Required	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
7	92.6	92.1	26.3	36.3
8	86.0	86.9	28.9	36.3
9	30.9	28.9	50.0	45.5
10	0.7	-	10.5	18.2
11	0.7	-	10.5	-
12	1.5	-	7.9	-

Sample distribution of grades where music electives were offered is shown in Table 19.

Table 19

Percentages Showing Grades Where
Music Electives Are Offered

Grades Offering Music Electives	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
7	-	2.6	5.3	-
8	3.7	10.5	7.9	-
9	56.6	44.7	47.4	9.1
10	87.5	71.1	71.1	36.4
11	89.0	73.7	78.9	45.5
12	89.0	76.3	92.1	45.5

Astonishing similarities were indicated as to kind of elective music classes offered by each of the four school types. The accredited public schools had the greatest number of offerings. There was less variety and freedom of selection in the other school groups although evidence showed numerous and diversified elective offerings in each type of school.

The most frequently named elective courses in order of frequency by the accredited public schools were theory, history (style and literature), pop music and jazz, solfege, composition, related arts, classical period, baroque period, theater music, conducting, electronic music, keyboard, romantic period, guitar, organ, recorder, instrument repair, voice class, eurythmics, form and analysis, and counterpoint.

The most frequently named electives in order of frequency by the nonaccredited public schools were theory, history (style and literature), pop music and jazz, solfege, composition, related arts, keyboard, theater music, baroque period, classical period, electronic music, conducting, romantic period, guitar, voice class, and orchestration.

Similarly arranged electives as listed by the accredited nonpublic schools were theory, history (style and literature), related arts, keyboard, pop music and jazz, composition, classical period, baroque period, romantic period, solfege, electronic music, theater music, conducting, voice class, organ, guitar, recorder, music of black America, contemporary music, and renaissance period.

An analogous list of electives of the nonaccredited nonpublic schools was theory, history (style and literature), electronic music, composition, related arts, solfege, conducting, and handbells.

According to research question ten which posited differences in average size and frequency of general music classes, significant differences were found in the direction of lower class size in the nonpublic schools. There were no significant differences based on frequency of class sessions per week. Tables 20 and 21 indicate the results of the chi-square computations.

Table 20

Average Class Size of General Music Class

Class Size	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
0 - 19	6	4.9	2	5.6	10	38.5	1	11.1
20 - 29	34	27.9	6	16.7	9	34.6	5	55.6
30 or more	82	67.2	28	77.8	7	26.9	3	33.3
Total	122		36		26		9	

$\chi^2 = 22.06$, df = 3, $p < .001$.

A probability of less than .05 indicated significant differences.

Note: Because of small expected frequencies, class sizes were grouped so classes with less than thirty pupils could be compared with class sizes of thirty or more.

Table 21 indicates that the schools are not too different in respect to frequency of class sessions. The average length of class periods ranged between forty and forty-nine minutes for all four groups of schools.

Table 21

Frequencies of Class Sessions per Week

Frequency	Schools			
	Accredited Public	Nonaccredited Public	Accredited Nonpublic	Nonaccredited Nonpublic
1	34	9	7	3
2	41	12	12	2
3	12	3	2	4
4-5	36	12	6	0
Total	123	36	27	9

$\chi^2 = 14.37$, df = 9, $p > .05$.

Only a few teachers reported extracurricular teaching. Typical of kinds of responses were jazz ensemble, pop vocal groups, gospel choir, theatrical productions, individual theory lessons, conducting, sight-reading ensembles, violin class, guitar class, German band and other performance groups, and supervised library listening.

Instrumental performance groups. Are there differences in the percent of students involved in instrumental groups? The reply to research question eleven showed significant differences among the four school groups in terms of the percent of the student body in the combined instrumental groups. This was probably due to the lower percentage of students involved in the nonpublic schools and the higher percentage of students involved in the public schools. The public nonaccredited schools tended to have the highest percentage of students involved.

Table 22

Percentage of School Population in the Combined Instrumental Groups

Percent in Groups	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
0 - 5%	17	14.0	7	18.4	10	35.7	6	60.0
6 - 10%	45	37.2	9	23.7	10	35.7	2	20.0
11 - 15%	31	25.6	10	26.3	3	10.7	2	20.0
16% or more	28	23.1	12	31.6	5	17.9	0	0.0
Total	121		38		28		10	

$\chi^2 = 14.83$, df = 6, $p < .05$.

Note: The χ^2 test requires that the expected frequencies in each cell should not be too small. If this requirement is violated, results of the test are meaningless. Because of low expected frequencies, the nonpublic nonaccredited schools were deleted from this analysis.

Are there differences in frequency and kinds of instrumental performances? Data for research question twelve revealed the survey item to be ambiguous. Some respondents included basketball and football games, parades, pep rallies, assemblies, and competitions, with the major instrumental concerts for total group performances. Other respondents classified their performance requirements. The investigator totaled all performances for each school in order to equalize the comparison.

It was found that more schools in all school categories performed up to thirty times a year than performed over thirty times, and up to sixty times a year. The accredited and nonaccredited public schools performed a greater number of times than either of the nonpublic school groups.

Percentages of the combination of instrumental and choral concerts are described in Table 23.

Table 23

Percentage Indicating Combination of Instrumental and Choral Performances

Combined Performances Given	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	66.7	52.6	65.5	87.5
No	33.3	47.4	34.5	12.5
Total	100.0	100.0	100.0	100.0

Supplementary data on instrumental lessons disclosed both section and individualized lessons the most common means of instrumental teaching for the two public school groups. In the accredited nonpublic schools, only individual lessons were given. Often students were charged for these private lessons. Not all nonaccredited nonpublic schools provided instrumental lessons on a regular basis.

In the accredited public, nonaccredited public, and accredited nonpublic schools, instrumental lessons were mostly taught as part of the school day. More respondents indicated "partially" to this item as tabulated from the returns of the nonaccredited nonpublic schools. Only up to fifty percent of instrumental students of each school category were reported taking private lessons outside of school.

Vocal performance groups. Research question thirteen sought differences in percent of students involved in choral groups. Significant differences were noted. The nonpublic schools had the highest proportion of students involved, followed by the public nonaccredited schools, then the public accredited schools. The pattern which emerged resembled the percentage of students involved in the instrumental performance groups.

Table 24

Percentage of School Population in the Combined Choral Groups

Percentage in Groups	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
0 - 5%	21	16.3	6	16.2	5	14.7	2	20.0
6 - 10%	50	38.8	11	29.7	6	17.6	1	10.0
11 - 15%	24	18.6	3	8.1	5	14.7	1	10.0
16 - 20%	14	10.9	11	29.7	2	5.8	2	20.0
21% or more	20	15.5	6	16.2	16	47.1	4	40.0
Total	129		37		34		10	

$\chi^2 = 28.61$, df = 8, $p < .001$.

Note: Because of low expected frequencies, the nonpublic nonaccredited schools were excluded from this analysis.

Inspection of the differences in frequency and kinds of choral performances, research question fourteen again presented the problem of ambiguity. In some cases, teachers combined every kind of performance including major concerts, district and regional contests and festivals,

tours, assembly programs, et cetera. Other teachers specified kinds of performances. In the summation of total presentations for all schools, it was construed that no school choral group performed on more than fifty occasions a year. The accredited public schools rendered three times as heavy a schedule as any other of the three school choral groups.

Are there differences in the ability of students to sight-read musical scores? Significant differences were established by the survey item which supplied data for research question fifteen. Students in public schools tended to be better musical score readers than those in nonpublic schools. Nonpublic accredited school students were rated lower by teachers than students of the other three school categories.

Table 25

Ability of Choral Groups to Sight-Read

Ability	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Fluently or moderately-well	106	79.7	23	62.2	18	48.6	6	60.0
By rote	27	20.3	14	37.8	19	51.4	4	40.0
Total	133		37		37		10	

$\chi^2 = 15.76$, df = 3, $p < .01$.

Assessment. Description of the distribution of data relating to research questions sixteen and seventeen, i.e., differences in correlation of music instruction to the general school curriculum and teacher rating of program type, confided first that correlation is not characteristic of most schools, and, second, more teachers agree their programs are mixtures of traditional and progressive program types. More than twice as many teachers rated their programs "good" or "excellent" than rated programs "fair" or "poor." Table 26 depicts teacher response to the survey item concerning subject correlation.

Table 26

Percentages of Schools Where Music is Correlated With the General School Curriculum

Correlation	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	44.4	50.0	62.2	72.7
No	55.6	50.0	37.8	27.3
Total	100.0	100.0	100.0	100.0

In answer to research question eighteen pertaining to differences in opportunities for teacher conferences with guidance counselors and teachers of other departments, Tables 27 and 28 were compiled to present the statistics. The data of Table 27 indicate that there were significant differences in opportunity for teacher conferences. The accredited public school teachers responded "yes" to the item much less than the other teachers did.

Table 27

Ability to Hold Teacher Conferences
Outside of the Music Department

Teacher Conferences	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Yes	47	35.3	19	51.4	23	63.9	6	54.5
No	85	64.7	18	48.6	13	36.1	5	45.5
Total	133		37		36		11	

$\chi^2 = 11.07$, df = 3, $p < .02$.

No significant differences were recognized for work with guidance counselors.

Table 28

Ability to Receive Help From Guidance Counselors

Assistance	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Yes	116	85.9	33	86.8	32	88.9	10	90.9
No	19	14.1	5	13.2	4	11.1	1	9.1
Total	135		38		36		11	

$\chi^2 = 0.34$, df = 3, $p > .05$.

The question of differences in kinds of problems as expressed by music teachers and researched by question nineteen is best described by Table 29 and the details which follow it.

Table 29

Percentages of Response to Specific Teacher Problems

Problems	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Discipline	15.4	18.4	18.4	-
Control	7.4	7.9	10.5	-
Facilities	36.8	31.6	34.2	36.4
Equipment	36.8	36.8	26.3	63.6
Materials	23.5	23.7	23.7	45.5
Time	67.6	76.3	65.8	72.7
Budget	46.3	50.0	44.7	36.4

Teachers perceived other problems as (1) student related--poor feeder system and student background, reading inabilities, student apathy and attitude toward learning, motivation of the nonperformer, lack of home and legal authority, and critical parents; (2) administration related--class size, scheduling, lack of administrative understanding and cooperation, interference, and lack of department recognition; and (3) subject related--lack of recognition of the arts as a discipline and lack of appreciation of the value of music.

Additional data on the assessment topic showed the opinion of most teachers to be that secondary school music programs were "better" today than those of five years ago. Teachers also agreed they had made "much change" in teaching during the last five years.

The changes most frequently reported that teachers made were (1) more course variety in the form of electives which were directed to student interests, more use of pop and folk music, and introduction of electronic synthesizers and baroque instruments; (2) more emphasis on independent and small group activity, and use of programmed learning; (3) emphasis on composition, theory, and sight-reading; (4) consideration of course relevance to current life styles, student-oriented teaching, less rigidity, formality, structure, less emphasis on show, and more emphasis on human development; (5) some teachers opined a compromise of standards but others claimed higher performance standards; (6) efforts towards an interdisciplinary approach; and (7) emphasis on the junior high school program with trained junior high school specialists. The latter suggestion appeared to be an expressed need or wish, but the proposition could be a real trail-blazer.

Trends of music education for the future followed in similar strain. Positive speculation was towards (1) more individualization, a greater humanistic approach for all students; (2) synthesis of the arts, better public acceptance and recognition of music as an academic discipline; (3) mini-courses as means to more variety, more diversified literature, and a move to more contemporary material; and (4) less emphasis on performance, but better quality performance.

The negative prognosis was for (1) curtailment of staff, time, and budget; and (2) lower standards and compromise of quality. A few skeptical teachers reported they could not anticipate any future trends in music education. Momemtarily, they were "too bewildered!"

Outcomes. The final topic of survey consideration touched briefly on teacher evaluation of program outcomes. Research question twenty inquired about differences regarding what students liked best about their music programs. Correspondents were in full accord that student "likes" centered on pride and prestige from superior performance participation. Development of individual talent and self-expression were other aspects of performance participation. Socialization was also rated high as accomplished through performance activities such as musical shows, exchange programs, tours, trips, parades, group workshops, camps, clinics, and festivals. Other responses indicated that student involvement in planning, music-arranging, conducting, and informal "at ease" instruction rated high as a "student like."

Differences in student understanding about aesthetic insight and response, queried by research question twenty-one, is best described through Table 30, page 106.

The last research question of the study quested differences in student, community, faculty, and administrator attitudes about their specific music programs. Significant differences were found only in the attitudes of "other staff members." In this part of the survey item, the nonpublic accredited schools were most positive, followed by the public nonaccredited, and public accredited schools. The nonpublic nonaccredited schools were least positive in rating attitudes of "other staff members."

Table 30

Percentages Showing Teacher Confidence in Student Development of Aesthetic Sensitivity

Ability Towards Aesthetic Response	Schools			
	Accredited Public %	Nonaccredited Public %	Accredited Nonpublic %	Nonaccredited Nonpublic %
Yes	50.4	52.6	36.1	54.5
No	22.5	21.6	25.0	9.1
Not sure	27.1	26.3	38.9	36.4
Total	100.0	100.0	100.0	100.0

Table 31 indicates the similarity of students' attitudes in the four school categories.

Table 31

Comparisons of Students' Attitudes Toward the School Music Program

Student Attitudes	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Positive	103	76.9	25	67.6	20	55.6	7	63.6
Neutral or negative	31	23.1	12	32.4	16	44.4	4	36.4
Total	134		37		36		11	

$\chi^2 = 7.00$, df = 3, $p > .05$.

Community attitudes were similarly rated in all four school categories. Differences in teacher ratings of attitudes of other staff members were noted in Table 33.

Table 32

Comparisons of Community Attitudes Toward the School Music Program

Community Attitudes	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Positive	92	72.6	21	55.3	18	56.2	7	70.0
Neutral or negative	43	27.4	17	44.7	14	43.8	3	30.0
Total	135		38		32		10	

$\chi^2 = 3.23$, df = 3, $p > .05$.

Table 33

Comparisons of Other Staff Members' Attitudes Toward the School Music Program

Staff Member Attitudes	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Positive	49	36.3	17	45.9	23	65.7	3	27.3
Neutral or negative	86	63.7	20	54.1	12	34.3	8	72.7
Total	135		37		35		11	

$\chi^2 = 10.9$, df = 3, $p < .02$.

Administrator attitudes towards school music programs were similar for all school groups. Table 34 illustrates the distribution of teacher response in rating administrator attitudes.

Table 34

Comparison of Administrator Attitudes Toward the School Music Program

Administrator Attitudes	Schools							
	Accredited Public		Nonaccredited Public		Accredited Nonpublic		Nonaccredited Nonpublic	
	N	%	N	%	N	%	N	%
Positive	88	64.7	26	68.4	28	77.8	7	63.6
Neutral or negative	48	35.3	12	31.6	8	22.2	4	36.4
Total	136		38		36		11	

$\chi^2 = 2.28$, df = 3, $p > .05$.

Summary

The solution of differences of Pennsylvania secondary school music programs postulated by the twenty-two research questions of this investigation was accomplished through the following steps:

1. The evaluation of previous literature and research for relationship to the proposition of this research

2. The determination of a stratified ran om sampling of accredited, nonaccredited, public, and nonpublic schools

3. The application of criteria for reliability and validity of the procedures and techniques

4. The collection of sufficient data by means of the sixty-eight item Music Profile to fully test practices and problems, and the eleven concert and school observations which reinforced the questionnaire

5. The careful analysis which used the chi-square test and percentage computations as two appropriate statistical approaches

Many similarities of response and scores indicated a high relationship of characteristics of secondary music programs in Pennsylvania. The main points of the tables and text will be interpreted and concluded in Chapter IV. Implications will be towards constructive action to remedy school and community indifference to present effective practices and towards solving problems of music education and the arts in general education.

Chapter IV

SUMMARY OF THE INVESTIGATION

The intention of the survey and study of current practices and problems in music education in accredited, nonaccredited, public, and nonpublic secondary schools of Pennsylvani was to obtain, systematize, and measure objective and subjective information, to signal endeavor towards greater elevation of music and the arts, and advocate a more democratic and integrated role for fine arts in general education. The survey did not attempt to declare what music education should be in Pennsylvania but was an effort to show what practices the system encompasses, what priorities the system reflects, what gaps exist, and what teachers' attitudes and concerns are.

The logical and empirical consequences of the survey will be that all educators may become more aware of secondary music education practices and problems, support what is sound and effective, discern where changes are needed, and stimulate greater public involvement.

The process to determine secondary music program relationships and differences comprised the careful analysis of a comprehensive eight-topic questionnaire to test twenty-two research questions. The eight topics which were explored revealed significant knowledge about the music teacher, philosophy, curriculum and instruction, the general music class, instrumental and vocal performance groups, assessment, and outcomes.

Materials for the study were forwarded to school district superintendents who transmitted them to appropriate music personnel for anonymous response. Findings from the returns of the stratified random sample were generalized for that population. Interviews and observations of classes and concert performances of various types and sizes of schools supplemented the study.

Governance of extraneous variables helped to reduce bias and error and assure dependable results. Controls employed were uniform investigator planning and administration to eliminate psychological variables of other researcher techniques, time limitations, two appropriate statistical measurements, and the potentiality for replication.

The sufficient and effective techniques and tools of the study were able to produce relevant, reliable, valid, and refined data to justify inferences drawn. Feedback, in the form of a report, was the means of disseminating results to the interested school districts. It is hoped that the circulation of the outcomes of the research will lead to the development of other projects that will bring forth further knowledge and ideas for solving serious problems faced by music education in these times.

Interpretations of the Findings

The following points identify the principal findings of the comparison of accredited, nonaccredited, public, and nonpublic secondary school music programs.

The Music Teacher

Are there differences in the availability of paraprofessional assistants and supervisors?

A similarity of results indicated no significant differences among the four groups of schools in the availability of paraprofessional assistants or supervisors. The position of question one, that there may be differences in the distribution of assistants and supervisors, was not supported by the response. Supervisory personnel, who function as organizer of resources, schedules, and activities, are also the means to continuing program evaluation and improving public relations.

Research question two: Are there differences in opportunities for departmental meetings?

Percentages for frequency of music department meetings indicated that most schools had no regularly scheduled meetings but, in the situations where meetings were held on a regular basis, monthly meetings were most common for all schools. The nonaccredited nonpublic schools had the least amount of departmental meetings because most departments in that category were singly staffed.

The general resemblance of questionnaire responses emphasized that there were too few opportunities for music professionals to communicate or to give and take in exchange among departmental faculty groups and interdepartmental groups. Too much independence and isolation restricts understanding which inhibits program advancement.

Philosophy

Are there differences in teacher goals, philosophical models, and in the use of sequential instruction?

There was philosophical homogeneity in the number one goal of the accredited public, nonaccredited public, and accredited nonpublic schools. That goal was quality performance and applied music experiences. Number one goal of the nonaccredited nonpublic schools was musicality, motivation, and personal potential development. Lower ranked goals were opportunity of participation for all students in all grades and exposure to and understanding of various styles and periods of music literature.

The vast majority of the first-ranked philosophical goals did reflect the historical and functional characteristics of traditional school music teaching. The high quality of most secondary school performances also bore witness that those goals were being attained.

The more individualized and democratic concept of aesthetic sensitivity was designated by respondents as a subordinate goal, except by the nonaccredited nonpublic schools. In this school category, department image did not appear to be a prescribed expectation.

Colleagues were indefinite and vague about philosophical models but the atypical nonpublic schools did express strong interest in religious models. Responses indicated teacher unfamiliarity or disregard for psychological research or music philosophy beyond the most conventional.

Percentage distribution concerning sequential music program concepts revealed haphazard planning in all four school classifications. Lack of coordinators and the shortage of teaching staff are restraints to efficacious K-12 planning and follow-through. On the basis of the data, except for the larger music supervised school districts, music programs were ill-provided with district-wide sequential teaching.

Research question four: Are there differences between the compatibility of the overall school and community philosophies and the music educator's philosophy?

Music teachers overwhelmingly affirmed agreement of professional philosophy with that of their school philosophy. They were almost as positive about agreement with the local community philosophy.

There was no support for teacher, school, or community philosophical differences as queried by research question four. The significance of the replies is that the inherent differences and needs of school and community appropriately determine music program objectives.

Curriculum and Instruction

Are there differences in the availability and utilization of instruction guides?

No significant differences were determined in grades nine and ten. Significant differences were identified in grades seven and eight because of low proportions of guides for both of the nonpublic schools. There were also significant differences for grade eleven because of low propotions of guides for the nonaccredited nonpublic group. Significant differences were in evidence for grade twelve because of low proportions of guides in both nonaccredited schools. Accredited public schools used instruction guides more faithfully than the other school groups.

It was concluded that differences do exist in the availability and utilization of music instruction guides among the four school groupings. There is often difficulty of consensus among educators regarding a particular method or approach but, where district-wide instruction guides are

available and utilized, philosophy is more explicit. Class instruction and performance activities are better balanced and more easily planned in sequence. Materials can be better allocated and time used more advantageously.

Research question six: Are there differences in the opportunities for program innovations, consideration of individual student abilities, and student-teacher planning?

Teachers positively signified opportunity for innovations and consideration of student abilities. The high relationship of both characteristics were further buttressed by teacher explanations in two subsequent Profile items under assessment--changes that were made and the forecast of trends.

There was evidence that educators were knowledgeable about music teaching innovations but, where innovations were not applied, explanations charged the dearth of time and administrative cooperation and credence. Teachers agreed that student-teacher planning of lessons was also conditioned by sufficient time for student-teacher conferences.

Research question seven: Are there differences in kinds of evaluation techniques and in the use of standardized tests as practiced by music teachers?

Results showed that most teachers used a combination of evaluation techniques. The accredited nonpublic school teachers made use of more informal techniques. There was a general trend for less formal music evaluation. The majority of responses stipulated non-use of standardized tests in secondary music programs. Standardized tests were used mainly in elementary schools for performance group aptitude testing.

The many differences in teacher evaluative techniques accent the need for a non-arbitrary system of music evaluation. Failure to accept music as a regular discipline rests on the inability to standardize and objectively assess accomplishment or achievement.

Research question eight: Are there differences in the adequacy of spatial provision for small and large groups, materials, use of television, and use of supplemental community resources?

Surprisingly, most teachers considered facilities adequate to accommodate various sized group activities. They also indicated that instructional materials and textbooks were available and of recent publication. The use of television was negatively indicated in all school categories.

Use of supplemental community resources was almost equally split "yes" and "no." School and community interrelationships of human and institutional resources makes possible extension of in-school experience and provides cultural opportunities on weekends, during summer vacations, and after graduation.

The General Music Class

Are there differences in the opportunity for general music or music electives for every student in every grade?

It was found that most students of each school type were given opportunity for some kind of music class. When participation was denied, similar reasons were given in all schools. Both nonpublic school groups gave more opportunity for general music beyond ninth grade than did either of the public school groups. It is logical that in the nonpublic schools smaller staffs and student populations grant less variety and customizing.

The majority of music electives was shown to begin at the ninth grade level. Accredited public schools tended to have the greatest number of offerings. The nonaccredited nonpublic schools provided the least opportunity for music electives.

Differences do exist among the schools in the variety and types of opportunities for music class participation. Kinds of electives were discrete, depending on teacher ability and interest. Teachers did emphasize the importance of theory and composition as subject-matter material. Although the literature inclines towards individualization for response-ability, high school music curricula remain largely traditional.

Research question ten: Are there differences in the average size and frequency of general music classes?

Significant differences were found in the direction of lower class size in the nonpublic schools. There were no significant differences based on frequency of class sessions per week. Most music classes, especially those in the public schools, were considered to be too large for intensive, analytical studies.

Instrumental Performance Groups

Are there differences in the percentage of students involved in instrumental groups?

Significant differences were found among the four school groups in terms of percent of the student body in the combined instrumental groups. This was probably due to the lower percentage of students involved in the nonpublic schools and to the higher percentage of students

involved in the public schools. The public nonaccredited schools tended to have the highest percentage of students involved.

Research question twelve: Are there differences in frequency and kinds of instrumental performances?

There was disagreement on how respondents interpreted this survey item. Some respondents totaled every instrumental performance effort. Other respondents classified performance requirements and totaled only major concerts.

The investigator totaled all performances for each school in order to equalize the comparison. It was found that more schools in all school categories performed up to thirty times a year than performed over thirty times a year. The accredited and nonaccredited public schools performed a greater number of times than either of the nonpublic groups.

Combining instrumental and choral concerts received approval from all four school systems. Overall impression of the response to this item was that instrumental performance activities were well balanced.

Vocal Performance Groups

Are there differences in the percentage of students involved in choral groups?

Significant differences were noted. The nonpublic schools had the highest proportion of students involved, followed by the public nonaccredited schools, then the public accredited schools. The pattern which emerged resembled the percentage of students involved in the instrumental performance groups.

Research question fourteen: Are there differences in the frequency of and kinds of vocal performances?

There was disagreement again on how this survey item was interpreted. In some cases, teachers totaled every vocal performance effort. Other respondents classified performance requirements and totaled only major concerts. Total presentations were computed for all schools.

It was established that no school performed on more than fifty occasions a year. The accredited public schools rendered three times as heavy a schedule as any other of the three school groups. Overall impression of all school classifications was that there was a balance in vocal performance activities.

On the basis of the data, it is highly probable that school performing groups are the most viable and visible parts of secondary music programs. Nevertheless, even with the best of intentions, performing groups do not meet all of music education's goals. Performance groups are selective and rehearsal demands may cause neglect of structural design in music and in the historical aspects.

Research question fifteen: Are there differences in the ability of students to sight-read musical scores?

Significant differences were established. Students in public schools tended to be better musical score readers than those in nonpublic schools. Nonpublic accredited school students were rated lower by teachers than students of the other three school categories.

Presently, music educators do not concur on the question of intentional teaching of music sight-reading. Neither were they ever unanimous about sight-reading methods. Whatever the stand on these issues, literacy relies on attainment of reading and writing skill which in turn leads to

musicality. Failure to acquire a knowledge of notation wastes time and slows up learning.

Assessment

Are there differences in the correlation of music instruction to the general school curriculum?

Percentage of schools where music was correlated with the general school curriculum showed differences among schools. The nonpublic schools disclosed greater correlation. Responses of the accredited and non-accredited public schools were divided almost equally "yes" and "no." The majority of teachers indicated that the concept of an interdisciplinary approach to arts in the secondary curriculum, with preservation of subject uniqueness, was laudatory but, without administrators and the public as co-operators, such a goal could only be visionary.

Research question seventeen: Are there differences in teacher ranking of types of programs?

More programs were typified as mixtures of the traditional and progressive program types. Objectives and characteristics of programs are subject to community needs, to the changing society, and to the transitional times.

Research question eighteen: Are there differences in the opportunity for music teacher conferences with guidance counselors and teachers of other departments?

Significant differences were specified in the opportunity for teacher conferences outside the music department. The accredited public school teachers responded affirmatively to the item much less than other teachers did.

No significant differences were recognized in the possibilities of working with guidance counselors. All school groups appeared to have considerable opportunities. Provisions for specialized meetings, counseling, and coordination of guidance services with music instructional staffs solves operational problems and increases understanding of the study of music and the arts.

Research question nineteen: Are there differences in the kinds of problems expressed by music teachers?

Percentage of responses to specific problems showed lack of time to be the most engrossing problem for all teachers. Budgetary problems were next. The nonaccredited nonpublic schools named equipment and materials as other detrimental factors.

Discipline and control were not marked as grave problems by any of the school categories but, in the "other problems" space, teachers most frequently named apathy, attitude, lack of authority, poor student background, and class size. Administrative understanding, cooperation, subject recognition, and subject valuing were other predominant complaints.

Too thin distribution of teacher personnel results in ineffectual programs. Time to work out details and implement plans is valid and productive use of teacher time. Budgetary resources must be adequate enough to implement philosophical goals. Funds should be allocated annually with freedom to spend as needed. Budgets should be able to provide for maintenance, repair and replacement, and acquisition of new items.

Outcomes

Are there differences in what students like best about their music programs?

There were no differences in what correspondents accorded most conspicuous student "likes." Pride and prestige from superior performance was the designation. Other student "likes" were performance related.

Results evidence that students' preferences and satisfactions, though commendable, are provincial. Programs must have enough variety so that rigid teenage expectations and tastes are conciliated with the range of music education experiences.

Research question twenty-one: Are there differences in students' understanding about aesthetic insight and response?

Percentages showing teacher confidence in student development of aesthetic sensitivity in all school classifications were only about fifty percent certain that students had attained this goal. This implies that one-half of students are not proficient in the art of making value judgments or prepared for a problem-solving consumership. It also implies that teachers generally are not certain about the content, character, and measurement of aesthetic development. This determination is supported by other literature and research.

Research question twenty-two: Are there differences in student, community, faculty, and administrator attitudes about their specific music programs?

Significant differences were found only in the attitudes of "other staff members." Nonpublic accredited schools were most positive, followed

by the public nonaccredited, and then the public accredited schools. The nonpublic nonaccredited schools were least positive in rating attitudes of "other staff members."

Prevalent positive student and community attitudes suggest that music programs do show concern for the different needs, interests, involvement, and growth of students. Respondents' answers were further reassuring about administrator attitudes of programs. Administrator fostering of programs in music and arts not only affects the quality and depth of instruction but also the extent to which there is accretion with general education.

Generalization of the Interpretations and Conclusions

The following conclusions were set forth as a result of the objective and systematic identification and synthesis of Pennsylvania secondary music program characteristics which verified the twenty-two research questions. To the extent that music program variables among accredited, nonaccredited, public, and nonpublic schools were compared and integrated, the purpose of the study was met.

Inference is confined to the population from which the sample was drawn. Because of the homogeneity of the responses, research findings can be generalized to some degree beyond the sample. There are no significant differences among school music programs of accredited, nonaccredited, public, and nonpublic secondary schools of Pennsylvania. Results were consistent with other literature and research dealing with the phenomenon of secondary music education.

From the findings of the test and their theoretical meaning, the following assumptions or generalizations emerged:

Major strengths of music programs.

1. Overall secondary music goals employ suppositions for continuing behaviors in music. Order of priorities needs further deliberation because public acceptance of goals is based on professional acceptance.

2. Compatibility of school, community and music educator philosophies was upheld.

3. Facilities, flexible classrooms and activities space, plus adequate supplies of materials and textbooks, abet music programs.

4. Music elective courses show a great deal of diversity.

5. The number and kinds of vocal groups and performances disclosed that singing still holds high priority in Pennsylvania at a time when emphasis is on an instrument-oriented curriculum.

6. Most schools have broad, composite type programs and activities.

7. There is less indifference on the part of administrators and communities towards music programs than is often presumed. Better tactics for implementing and managing of these reinforcing benefits is implied.

Major weaknesses of music programs.

1. The welfare of music departments is threatened by isolation. There is need for greater provision for music teachers to get together within the vocal and instrumental school divisions and with other departments of the school.

2. Student evaluation procedures are not objective, systematic, continuous, or able to specify skills mastered.

3. There is too limited liaison with other community resources. School and community interrelationships imply extension of programs and assistance for progress towards individualized instruction.

4. There is desperate need for a logically planned junior high school general music course related to all other aspects of the music curriculum. Alternative forms must include the nonperformer and those with special needs within every grade.

5. Elective courses indicate a smorgasbord approach to course offerings. Greater attention to sequence in the entire curriculum would make certain that after the preceding comprehensive general music course, usually given in junior high school, intensive elective studies follow consecutively so that prescribed goals result.

6. Classes are too large for the analytical type studies which should be the determination in senior high school.

7. Sight-reading proficiency is not generally well developed in schools.

8. The integrative nature of music to the school curriculum is not made pragmatic.

9. Music departments are understaffed.

10. Teachers are preoccupied with student apathy and lack of responsibility.

11. Student "likes" revealed only performer "likes." Nonperformer "likes" were unidentified.

12. There was inability to judge program effectiveness. Programs should be able to insure certain levels of effectiveness. Uncertainty of

effectiveness points to the need for explication and ratification of affective skills.

13. Administrators and music educators often fail their responsibility to interpret the nature and goals of the music program to other staff personnel.

The conclusion of the preceding generalization is that the findings do not reveal all the intricate practices or problems complicating music education in Pennsylvania today. Nor does it propose the solutions. The investigation was a timely and needed study. It is logical to infer that dissemination and discussion of the state of affairs and the whole mission of arts in general education may ameliorate and propagate the charge.

Recommendations and Educational Implications

No simplistic recommendations can be made with respect to the research questions and to the conclusion of the investigation. Secondary school music and arts curriculum practices in the Commonwealth are not mandated by the Department of Education although the Department of Education and the State Board of Education have established positions on the essentiality and maintenance of arts programs and experiences in secondary schools. The policy embraces both separate and interdisciplinary instruction in the arts. Nevertheless, autonomy in latitude of offerings is committed to local school districts. Since there is no established practice, disposition of programs is contingent on local philosophical beliefs, ethnic customs and behavior patterns, and economic climate.

However, Space Age problems and conditions compel changes where educational systems and leadership are haphazard and casual about arts programs. Modern curricula must comprehend and make pragmatic the affective as well as cognitive educational processes. Three agents of change which could interwork in a crusade to amend and redress school and arts curricula are: (1) education--a more trenchant philosophy incorporating the arts; (2) use of the multi-media--to project the philosophy; and (3) dialogue with the public--to support the philosophy.

Education

The edification of human consciousness and intrinsic values which result in self-knowing and self-governance can no longer be evaded as valid educational objectives. Those who lack knowledge, enthusiasm, and courage to make the best of voluntary options are handicapped in well-being and potential.

Value systems, which differ with times and peoples, bear upon human needs. Beyond the physical needs and survival, universal needs have to do with personal worth, love, awareness of beauty, truth, goodness, and nobility. Artistic truths and values minister to such human needs. Discovering and assessing human behaviors and values is decisive to a humane, liberated, and productive maturity.

Oversimplification of "back to basics" should not signal the exclusion of the arts in education. Arts are basic because they belong to man's fundamental nature--spirit and creativity. Human longevity secured by scientific and technological prowess is no benefit without inner sufficiency.

Stanford University professor Elliot Eisner said, "The arts are not just one thing and neither is education in the arts." Accordingly, neither are the arts an automatic cure-all for all the obstacles to teaching-learning. But, to whatever extent the mental process is separated from the physical, spiritual, emotional, and social entities, the method is unsound, its results unbalanced. The Greeks called man's integral oneness holos. They believed the cultivation of holism to be the means to wisdom and wellness.

The Arts in Education Program amplified by the Pennsylvania Department of Education parallels this concept but too much linear thinking remains in local school districts and their communities where the concepts should be applied.

In 1970, the Pennsylvania legislature, in Act 102, established twenty-nine Intermediate Units as intermediary agencies between local school districts and the State Department of Education. Initial activity of the Intermediate Units was to supply services for exceptional children and nonpublic schools. Services included curriculum aid, furnishing instructional materials, and in-service training for teachers.

Greater visibility and advocacy for arts in education and for the education of the gifted impels the adjunct services of an arts specialist on an intermediate level to intervene and facilitate objectives, practices, and problems.

It is recommended that the Intermediate Unit staff be supplemented with an arts consultant to increase area services by distributing information, providing educational materials, coordinating group and individual

resources, and by being a means to better communication, promotion, and systematic follow-up.

Secondary school music and arts programs could benefit from team-planned training and study groups, pilot studies and exemplary models, and demonstrations of operational experiences and developmental activities. Comprehensive K-12 local arts programs could be formulated, and curriculum guidelines adapted to local community resources. In-service training could re-educate administrators, other school educators, and personnel. State-wide workshops could attempt to resolve subject-matter controversy on such issues as student achievement, including levels and types of evaluation, characteristics of literacy, patterns of development and procedures for achieving literacy, approaches to aesthetic sensitivity, plus other concerns by which programs suffer.

Critics of arts programs, particularly general music programs, do not realize the difficulties under which instruction is accomplished. School instrumental teaching is more often performed by several teachers through small select groups or individuals. The general music classes and electives dispensed to entire school populations are most often the duty of a single teacher.

Respondents to the Music Profile denunciated the isolation, understaffing, and complications in implanting abstract and symbolic subject matter when students had not attained success with English linguistics or reading. The lack of time and ubiquitous discipline problems were other stumbling blocks to the music teacher's task.

In order to achieve the idealistic and practical good that can be accomplished through arts in education, complex and creative experiences

cannot be taken for granted or left to chance. Individual actualization and change is dependent on the extent to which music and arts are infused through programs which are sustained and corroborated.

The Media

The 1970's will go down in history as a time of pervasive influence by the print and electronic media. John Hanhardt, curator at New York's Whitney Museum of Art, observed that television is now used as a sort of Musak in many American homes. Ominous statistics reveal an average seven-hour daily watching of television.

Excessive display and sensationalism permeates television, publishing, film-making, record-making, et cetera. No channel of communication seems to escape the startling provocation. In Newsweek magazine, December 18, 1978, Zubin Mehta, music director of the distinguished New York Philharmonic was featured as a "macho maestro."

The media is such a successful conditioning agent that the hapless public, confused and calloused by exploitation, and often deficient in confidence, mistakes the counterfeit and fails to censure the irresponsibility. Superficial values, vicarious fulfillment, and false freedoms have come forth as acceptable and legitimate values. Cynical and skeptical attitudes have become deputy intellectual traits.

A society that dwells on imperfection does not produce perfection. Neither does imperfection fulfill basic human needs. Educators and the nation's leaders must take advantage of the media-age to deliver the vital message to people who have forgotten or who have never known, and especially to the young, what their stake is in cultivating abilities to make better decisions about what is good and what is bad.

It is recommended that state and federal agencies, civic groups, and schools produce documentaries, film, and printed materials for mass distribution to counteract negative and destructive thought patterns, to make more rational the mindless programmed robot control.

Efforts towards television's potential to reach large audiences with educational and cultural information should not be directed exclusively at public service television with its constant financial struggles for existence. Sponsors of commercial programs and stations who have unlimited funds and control must also be reached.

Six centuries ago, during the Renaissance, arts and education played a consequential role in the rebirth of humanism. Who can speculate on the dimension of their role in twentieth century media for reviving humanism during the time of transition to the Space Age?

Public Dialogue

The need for sociological and educational changes has brought about awareness that governmental and sociological procedures have not always proved to be the most effective means to modification and innovation. Better comprehension of how change is induced indicates more positive total effect through the unification and synergism of school and community resources. Active participation within the schools and between the schools and their communities can bring about better communication which serves to orient, inform, encourage, reinforce, remedy, re-educate, and spur new approaches, more decisive action, and to help perpetuate dedication and commitment.

It is recommended that community and school interaction be managed by means of short but frequent exchange through public forums, workshops,

seminars, and teach-ins. The commission of partnership should include parents, community leaders, school board directors and administrators, teachers, and guidance counselors. Periodic assistance and evaluation of activities and their outcomes should be administrated by Intermediate Unit arts specialists in conjunction with state agencies.

It is not implied here that music and arts programs be relinquished to community sources. There must be a purposeful undertaking to develop student competency with the basic skills, for literacy, and musicality. Deliberate coalescence is implied with the libraries, museums, concert halls, theaters, universities, conservatories, churches, arts councils and arts centers, civic and service organizations, foundations, parks and recreation departments, neighborhood associations, artists, leaders in business, industry, the professions, government, and the media to extend learning environments and to prevent duplication of costly services. Education needs the force and persuasion of all the community resources to plan and implement comprehensive, practical, and equitable programs.

The upward pull of the arts, when ingrained in the lifestyle as participant, spectator, consumer, donor, and patron can make lasting differences by way of individual identity, harmony, and adjustment.

"I was clay, until roses were planted in me," lyricized an ancient Persian poet. Nineteenth century's American bard Walt Whitman exhorted in his verse Leaves of Grass, "You have not known what you are. You have slumbered upon yourself all your life . . . . Whoever you are! Claim your own. . . ."

The Need for Further Research

A single research experiment is seldom sufficient to modify a problem, circumstance, or course of action. But if a logical and organized research process were applied, replication can verify findings and furnish increased knowledge which can ultimately bring solutions. Because of careful recording of the steps taken in this study of practices and problems in secondary music education in Pennsylvania, subsequent studies could be replicated. The ever-changing conditions of education and the arts require periodic analysis and evaluation.

Suggestions for Further Study

Research should be intensified towards greater enlightenment of the creative process and the prospects and effects of music and arts on the learning process. Intrinsic human behaviors, sensitivity and taste, and continued use of acquired learning are associated lifetime subjects for further exploration. The more universal the practice of arts in education and the more research conducted in this area, the better the chance that usable solutions will be found.

Other profitable topics for music education research would be inquiry into what is appropriate to teach at the various class levels. What should be the content and organization of courses and electives so that the best learning can take place? Are composition and improvisation feasible music-learning techniques for musicality and sight-reading ability? What subjective and objective evaluation instruments can best measure achievement? Better use of instructional aids such as audio-visual devices, teaching-machines, and listening laboratories are other areas of music education which could be benefited by further research.

Worth and Usefulness of the Research

The investigation was an experience in personal and professional growth, accomplished for the researcher by reading, observing, organizing, analyzing, generalizing, thinking, and writing. It is hoped disclosure of the intricacies and import of secondary music and arts education may foster the arts and make evident the essentiality of their learning for all persons.

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APPENDIX A

Letter of Transmittal

4108 Pilgrim Road
Plymouth Meeting, Pa. 19462
March 1974

Dear Administrator:

Would you be kind enough to forward the enclosed form to your most responsible music department official?

I am conducting a statewide survey among a carefully selected sample of secondary music educators in accredited and non-accredited schools of Pennsylvania. The purpose of the research is to explore the status of music programs and activities being offered in secondary public and private schools.

Your answers are extremely important to the success and accuracy of the study and will enable the profession to take stock, become aware of worthwhile innovations, and design better programs for the future, by getting ideas where they can do the most good.

It will take only a short time to answer the questions in the enclosed questionnaire and to return it in the stamped reply envelope.

Of course, all answers are confidential and will be used only in combination with those of other selected schools from Pennsylvania.

If you are interested in receiving a report on the findings of this research, just write your name and address on the enclosed post card. I will be glad to send you a complimentary report when ready.

Please return the completed questionnaire at your earliest convenience. I deeply appreciate your valuable help.

Most sincerely,

Jacqueline Grasse Barndt

Jacqueline Grasse Barndt, M. Mus. Ed.
Music Educator and Doctoral Researcher

APPENDIX B

Follow-up Postcard

March 1974

Dear Mrs. Barndt:

I would be interested in receiving a report on the findings of the music education survey, for which I returned the questionnaire.

Name: _____

School: _____

Address: _____
Street *City*

_____
State *Zip Code*

APPENDIX C

SECONDARY SCHOOL MUSIC PROFILE

I The Music Teacher

1. As a member of your secondary school music department, please state title and position.

   My title is _____. Position _____.

2. Please state the number of music teachers employed in the following divisions, if applicable to your school.

   Middle school teachers _____
   Junior high school teachers _____
   Senior high school teachers _____

3. Does the teaching load in the above listed school divisions provide for the maximum efficiency?

   Yes ☐ No ☐

4. If your secondary school music department has a coordinator or chairperson, please check if full time or part time.

   Full time with no other assignments ☐
   Part time with various other teaching assignments ☐
   Does not apply ☐

5. How often does your music department meet as a group?

   _____Time (s) weekly, _____Time (s) monthly, Other _____.

6. Please circle the number of years of school teaching experience which applies to you.

   0 - 2 years, 3 - 5 years, 6 - 15 years, over 15 years

7. What professional degree do you presently hold?

   Less than Bachelor's degree ☐
   Bachelor's ☐
   Master's ☐
   Doctor's ☐
   Please specify others _____.

8. Are you presently working on another advanced degree?

   Yes ☐ No ☐

9. Do you participate in or attend other informal growth opportunities? Please check what applies.

In-Service meetings	Yes ☐	No ☐
Seminars	Yes ☐	No ☐
Music Educators Conference	Yes ☐	No ☐
Membership in other education organizations	Yes ☐	No ☐

   Please specify other _____

10. Does your school employ paraprofessionals to assist in the music department?

    Yes ☐ No ☐
    Could you briefly state how?

11. Are you able to participate in your own evaluation?

    Always ☐ Sometimes ☐ Never ☐ Not necessary ☐

II Philosophy

1. Please list the three top goals or objectives you wish to accomplish in your secondary music program.

   1.

   2.

   3.

2. Is your philosophy compatible with the general philosophy of your school?
   Yes ☐ No ☐

3. Would you say your philosophy is suitable to the community you serve and society as a whole?

My philosphy meets the needs of our community.	Very well ☐
	Fairly well ☐
	Not at all ☐
My philosophy is contemporary and agreeable with trends of our society as a whole	☐
Temporary trends are not acceptable	☐
Too uncertain to reply	☐
Agree with students, nothing matters before the twentieth century	☐

4. Have you adopted any particular philosophy as a model for your goals?
   Yes ☐ No ☐

5. If so, would you please name, and briefly tell why?

6. In general, in your district, are musical concepts and goals planned to be stepwise and sequential from elementary school through secondary school?

We have much coordination	☐	Some coordination	☐
No coordination	☐	Not necessary	☐

III Curriculum and Instruction

1. Does your school have a well defined, modern instruction guide or method for secondary music classes? Please circle grade in which you now have a course of study.
   Grade 7 8 9 10 11 12
2. Do teachers follow the course of study?
   Carefully followed ☐ Optional ☐ Never used ☐
3. Would you say that teaching innovations are encouraged?
   Yes ☐ No ☐
4. Are classes student-teacher planned?
   Yes ☐ Sometimes ☐ No ☐
5. Is consideration given to various levels and abilities of students?
   Regularly ☐ Hardly at all ☐
   Desireable, but conditions do not permit ☐
6. Do classes consist of group and individualized instruction? Please check.
   Entirely group instruction ☐
   Individuals working alone or in smaller teacher guided groups ☐
   Combination of large group and small group instruction ☐
7. Can your facilities accommodate small group as well as large group activities?
   Yes ☐ No ☐
8. Are instructional materials up to date?
   Recent materials in good supply ☐
   Materials difficult to obtain, but fairly recent ☐
   Materials are outdated and very difficult to get ☐
9. Do you use a textbook or workbook?
   Yes ☐ No ☐
   Which one (s)?
10. Do you make use of local television programs?
    Yes ☐ No ☐
11. Are other community sources utilized?
    Yes ☐ No ☐
    Please specify.
12. Are class evaluation techniques informal _____, formal _____, or a combination system _____ ?
13. Briefly state your grading system.
14. Do you use standardized music tests?
    Yes ☐ No ☐
15. If so, please state for what purpose.

IV Population Information and the General Music Class

1. Please list enrollment of students according to your school divisions.
   Number of middle school pupils _____
   Number of junior high school pupils _____
   Number of senior high school pupils _____
2. How many schools in your district altogether, including grades seven through twelve?
   There are _____ separate schools.
3. Is enrollment beyond capacity for buildings and staff?
   Yes ☐ No ☐
4. Is any part of your student body denied General Music class or a music elective? Please specify.

5. Please list the following as it applies to the General Music class.
   Average size of class is _____ pupils.
   Frequency of class sessions per week is _____ times.
   Length of time of each class is _____ minutes.
6. Please circle grades in which General Music class is required.
   Grade 7 8 9 10 11 12
7. Please circle grades in which music can be an elective.
   Grade 7 8 9 10 11 12
8. Please check the type of elective classes given in your program.
   Music and Related Arts ☐ Grade (s) offered _____
   History, Style and Literature ☐ Grade (s) offered _____
   Baroque _____ Romantic _____
   Classical _____ Other _____
   Pop Music and Jazz ☐ Grade (s) offered _____
   Theater Music ☐ Grade (s) offered _____
   Electronic and Experimental Music ☐ Grade (s) offered _____
   Music Theory ☐ Grade (s) offered _____
   Solfege ☐ Grade (s) offered _____
   Composing, Improvising ☐ Grade (s) offered _____
   Conducting ☐ Grade (s) offered _____
   Keyboard ☐ Grade (s) offered _____
   Specify other instruments if not part of the instrumental program
   _____ Grade (s) offered _____
   Any other electives?
9. Are extra curricular music classes held? Please specify.

V Performance Groups – Instrumental

1. How many instrumental teachers serve your secondary schools?
   There are _____ teachers.

2. Check the instrumental groups which apply to your school

Concert Band	☐	Stage Band	☐
Orchestra	☐	Instrumental Ensembles	☐
Marching Band	☐	Other	☐

3. Please give information as listed for each instrumental group.

Organization	Rehearse during school day	Meets periods per week	Length of rehearsal
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____

4. What per cent of the school population are in the combined instrumental groups? _____ %

5. Are instrumental lessons given?
   Section lessons ☐
   Individual lessons ☐
   Not given on regular basis ☐

6. If instrumental lessons are given, are they part of the school day?
   Yes ☐ No ☐ Partially ☐

7. What per cent of instrumental students take private lessons outside of school? _____ %

8. How many instrumental group performances are given per year? _____ performances.

9. Are band and choral performances combined?
   Yes ☐ No ☐

VI Performance Groups – Vocal

1. How many choral teachers service your secondary schools?
   There are _____ teachers.

2. Check the choral groups which apply to your school.

Mixed Chorus	☐	Vocal Ensembles	☐
Boys Chorus	☐	Other	☐
Girls Chorus	☐		

3. Please give information as listed for each choral group.

Organization	Rehearse during school day	Meets periods per week	Length of rehearsal
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____
_____	Yes ☐ No ☐	_____	_____

4. What per cent of the school population are in the combined choral groups? _____ %

5. What is the ability of choral groups to sight read?
   Fluently ☐ Moderately well ☐ Learn by note ☐

6. How many choral group performances are given per year? _____ performances.

VII Assessment

1. Is music instruction correlated with other subject-matter areas and courses?
   Yes ☐ No ☐
2. Does time permit teacher conferences outside of your department?
   No time provided ☐ Have sufficient time for conferences ☐
3. Are you able to examine records and receive help from guidance counselors for selecting and extending student's participation in music?
   Yes ☐ No ☐
4. Please rank your program.

Type of Program	Success of Program
☐ Mixture	☐ Excellent
☐ Traditional	☐ Good
☐ Progressive	☐ Fair
	☐ Poor

5. In your opinion, are secondary school music programs better today than five years ago?
   Better ☐ Same ☐ Not as good ☐ No opinion ☐
6. Have you made any changes in your teaching in the last five years?
   Much change ☐ Little change ☐ No change ☐
7. If so, would you briefly state what changes you made?

8. In your opinion, what do you see as the trend of music education in the future?
   1.
   2.
9. What are some specific problems or limitations you experience?

Discipline	☐	Equipment	☐	Annual Budget	☐
Classroom Control	☐	Materials	☐	Other	
Efficient Modern Facilities	☐	Time	☐		

VIII Outcomes

1. What do students like best about their school music program?
   1.
   2.
2. Please rank attitudes in relation to your school music program.

Students	Community	Other Staff Members	Administration
☐ Positive	☐ Positive	☐ Positive	☐ Positive
☐ Neutral	☐ Neutral	☐ Neutral	☐ Neutral
☐ Negative	☐ Negative	☐ Negative	☐ Negative

3. Do you believe most students leaving your system understand the meaning of sensitivity and response to many kinds of music through awareness to the organization of that music?
   Yes ☐ No ☐ Not sure ☐

* * * * *

No more questions, but – please use a separate sheet and return it with the completed form if you care to make any comments or suggestions about any subject mentioned in the questionnaire.

If there is anything unique or innovational about your program that could be photographed or recorded to illustrate an exceptional program, please include your name and telephone where you can be reached. Arrangements will be made. Many thanks for your help.

APPENDIX D

Media Materials

The Agnes Irwin School

Allen High School

Archbishop Kennedy High School

Cardinal Dougherty Girls and Boys High Schools

Christopher Dock Mennonite High School

General Wayne Junior High School

Girard College

Great Valley Senior High School

The Shipley School

Upper Moreland High School

Concert programs, photographs, and cassette tape recordings are filed for reference and can be procured by request to the investigator.

WRITER PERSPECTIVE

I was the oldest of six children, reared in the Pennsylvania-Dutch borough of Souderton. The ethos of my earliest years was characterized by some customary regularities--routine banquet meals, periodic housecleaning, recurrent family reunions, and punctilious attendance at church.

Parental imperatives about educational achievement did not impair my enjoyment or enthusiasm for school. I studied, sang, played, acted, debated, led cheers, sold magazines, and wrote newspaper and magazine articles on every occasion and at every opportunity. In the senior year I was a finalist in the Oratorical Contest and wrote the class song.

College days were just as spirited, but all too rapid and crammed. I received the baccalaureate in three years.

For more than twenty years I served as a choral director and music educator at the secondary level, mostly, in both public and private schools. Summer vacations were spent in study and travel. After acquiring the Master of Music Education degree, I began to indulge thoughts about a doctorate. The adventure proved to be worthwhile, but a lengthy undertaking.

I served as past officer, board and committee member of the local branches of American Association of University Women, League of Women Voters, the Temple University Alumni Conference, and the Wissahickon Education Association.

In 1976, I completed a four-year Bicentennial project as national convention chairman for Phi Delta Gamma. Convention membership consisted of two hundred graduate women who represented chapters from twenty American universities.

The arts play an important part in my daily life--at home and in the determined environment. Singing, playing, dancing, public reading, and speaking continue to be a real and pleasant means to self-expression.

I marvel at the prodigious and splendid ideas and devices which have made it possible to send a man to the moon and back or at the accomplishments of medical research. Still, I am disheartened and concerned about the myopia, indifference, alienation, and self-deceit which exists and prevents full extent of human excellence. I look for ways to use organizational abilities, background, and other resources to attend to that need.